

**AMM**

**ACPL ITEM  
DISCARDED**

Hubbard 440064  
Colour block print making  
from linoleum blocks  
STORAGE

D.. IND

AMV

ANNEXE

DO NOT REMOVE  
CARDS FROM POCKET

PUBLIC LIBRARY  
FORT WAYNE AND ALLEN COUNTY, IND.



ACPL ITEM  
31833 034  
**DISCARDED**



FOREST PRESS PUBLICATIONS—NUMBER 3

COLOUR BLOCK PRINT  
MAKING

# FOREST PRESS PUBLICATIONS

## I

THE ART OF HESKETH HUBBARD. *By Haldane Macfall.* Ordinary Edition, 500.

Edition de Luxe, 100 signed and numbered copies. (O.P.)

## II

THE GATEWAYS OF SALISBURY CATHEDRAL CLOSE with five colour block illustrations designed and cut by the author, *Hesketh Hubbard*, R.O.I., R.B.A., with a note on the cuts by *Reginald H. Green*, A.R.E. Limited to 100 signed copies.

## III

COLOUR BLOCK PRINT MAKING from linoleum blocks. *By Hesketh Hubbard*, R.O.I., R.B.A. 2,000 copies.

## IN PREPARATION

The following books will be similar in form to No. 3, being liberally illustrated by photographs showing the whole processes.

ETCHING SHOWN PHOTOGRAPHICALLY

WOOD CUTTING AND WOOD ENGRAVING

MAKING A MEZZOTINT


MAKING AN AQUATINT

MAKING A LITHOGRAPH

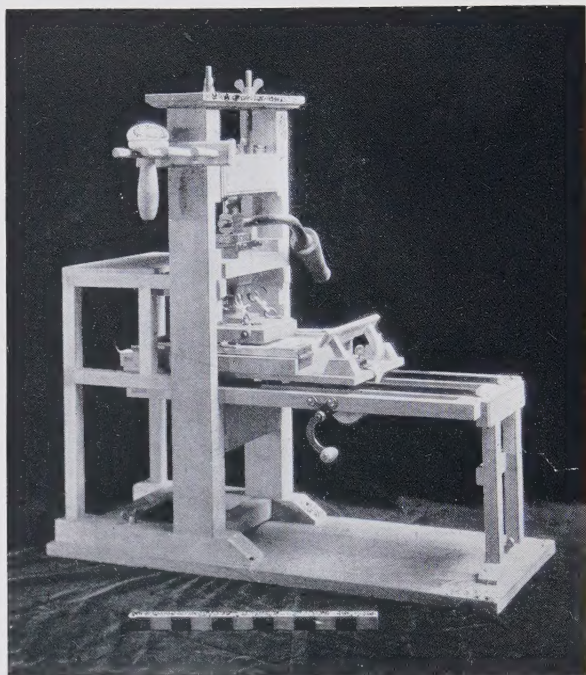
PAINTING IN OILS PHOTOGRAPHICALLY SHOWN

PAINTING IN WATER-COLOURS PHOTOGRAPHICALLY SHOWN

DRAWING METHODS PHOTOGRAPHICALLY SHOWN



Digitized by the Internet Archive  
in 2022 with funding from  
Kahle/Austin Foundation



Scale model of old wooden letterpress printing press said to have been used by Benjamin Franklin (1706-1790). Original in the Science Museum at South Kensington. Model in the collection of the author.



# COLOUR BLOCK PRINT MAKING

FROM LINOLEUM  
BLOCKS

*By*

HESKETH HUBBARD

R.O.I., R.B.A.

Member of the Society of Graver Printers  
in Colour (London), Colour Woodcut Society  
(London), Print Society, Danish Graphic Art  
Society, Chicago Society of Etchers, Print  
Makers Society of California, Guthenburg  
Society (Mainz), and other Societies

AMERICAN PHOTOGRAPHIC PUBLISHING CO.

428 NEWBURY STREET

BOSTON, MASS.

1927

THE FOREST PRESS

PRINTED IN GREAT BRITAIN



## CONTENTS

Introduction	.. .. .	<i>page</i>	viii
Acknowledgment	.. .. .	„	xi
Materials and Tools for Colour Block Print Making	.. .. .	„	xii
A Brief Bibliography of Books in English on Colour Block Print Making	.. .. .	„	xv
Illustrations.			
1-3	Cutting Tools.		
4-9	Sharpening Tools.		
10-13	Preparing the Block.		
14-17	Preparing the Drawing.		
18-23	Cutting the Block.		
24-33	The Press.		
34	The Guillotine.		
35-88	Printing with a Press.		
89-98	Printing with a Printing Frame.		
Glossarial Index	.. .. .	<i>page</i>	200

## INTRODUCTION

COLOUR BLOCK PRINTS are made from a series of relief blocks. A design is made on paper in colours, let us say black, orange, blue and green. The design is transferred to four separate blocks of wood or linoleum. On the first block every part of the surface is cut away with a knife or gouge, or both, so that the lines and masses which are to print black stand up in relief. (See Figs. 75 and 76.) On the second block the surface is cut away so as to leave only the parts that are to print orange. (See Figs. 64 and 65.) The third and fourth blocks are treated in the same way, so that only the portions that are to print blue and green respectively stand up in relief. (See Figs. 68, 69, 72 and 73.) The blocks are then inked with their several colours and printed one after another on the same piece of paper. The colours fall into their right positions, or "register," and the result is a colour block print.

The process is a very old one—one of the oldest methods of print making, dating back to the middle of the fifteenth century, some fifty years after the invention in Europe of wood-cutting. Oil colour was the pigment generally used by the early Western artists ; in the East, particularly in Japan, water colour and rice paste were used by the colour block printers who were responsible, from the end of the seventeenth century onwards, for some of the most exquisite examples of this craft ever produced.

The process has been used for printing wall-papers, end papers for books and for decorating various materials and stuffs, as well as for pictorial representation.



At the close of the last century the Germans substituted linoleum for wood blocks. Linoleum has the advantage of being much easier to cut, there being no grain to contend with. It is certainly the material for the beginner. It is not possible, however, to get quite such fine lines on linoleum, which is liable to break away if cut too finely.

The value of this craft as a combined manual and art training in schools is beginning to be recognised, and the scarcity of available literature in English on the subject has prompted me to prepare this book, which I hope will help to encourage the practice of this craft, not only by fellow artists and students, but by quite young children.

The list of tools required (See pages xii-xiv) is less imposing than it at first appears, for many tools can be dispensed with. Some are to be found in most houses, whilst others can be made by the ingenious. For example, one of the best little gouges I use was made from the metal rib of an old umbrella. Wonders can be done with an ordinary pen knife, and an ink dabber can easily be improvised.

The best results, of course, are obtainable with a press, but the printing frame shown in Figs. 89 to 98, will yield very good colour proofs. Although the reader may not have a press or have any immediate chance of possessing one, he is advised carefully to go through all the stages shown in this book so as to be quite clear on all points.

The method illustrated is only the method I have slowly evolved and found out for myself. I do not claim it to be the best, but it is *a* method and one that I have found

works well where large editions are required. It can, of course, be modified to suit particular circumstances and temperaments ; where only small editions are required a mixture of water-colour and rice paste can be used in place of lithographic printing ink and paraffin. My experience is, though, that the former medium dries so quickly that long runs are not easy with it.

It has always been my belief that an illustration will often explain itself at once and more readily than pages of descriptive letterpress. In this book, as in the others of this series in preparation, I have therefore adopted a method akin to the cinematograph, showing illustrations even of processes that are quite obvious, because I have so often found that the obvious is what is often least understood or explained and so often the greatest stumbling block. The methods of holding tools are simply the ways I find most easy and natural. They must not be assumed to be the only or even the right way. Just as there are as many ways of holding a pen—some considered orthodox and others not—as there are types of handwriting, so there are as many ways of holding a gouge or knife. Find the way natural to *you* and develop it.

My intention has been to render it possible to make a colour block print simply by studying the illustrations of this book. What little letterpress there is, is in the nature of foot or marginal notes, kept as concise as possible. On most pages there is ample space for the reader to add his own as his experience grows. An admirable way to learn, if one is courageous enough, is to jot down every mistake one makes, its cause and remedy.

Half an hour watching a man at work of which he has experience is more helpful than hours of book reading on the way it is done. But the workman is not always to hand. This book, however, can always be at hand and will, I hope, take the place of the workman to be referred to whenever in difficulty. If the book fails, write to the author, who will do his best to make good the discrepancies in the making of the present volume.

HESKETH HUBBARD

*Woodgreen Common,*  
*Salisbury,*  
December, 1926

#### ACKNOWLEDGMENT

My best thanks are due to Mr. George Coleman, of Boscombe, for taking the photographs which illustrate this book.

## ESSENTIAL MATERIALS FOR COLOUR BLOCK PRINT MAKING

### CUTTING THE BLOCK.

	See Figs.
Knife .. .. .	I, 2, 3, 18
Large and small gouge .. .. .	I, 2, 19, 21
Carborundum Stone (Medium) .. .. .	4, 7
Machine Oil .. .. .	7, 8
Plain surfaced linoleum at least $\frac{1}{8}$ in. thick .. .. .	10, 12, 13
Glue .. .. .	11
Some wooden blocks (Mahogany for preference), $\frac{3}{4}$ in. thick .. .. .	11, 12, 13
Drawing Paper .. .. .	
Water-colours .. .. .	
Drawing Board .. .. .	
Drawing Pins .. .. .	
Indian Ink .. .. .	
Water-colour Brushes .. .. .	
Pen .. .. .	
Tracing Paper .. .. .	
Carbon Paper .. .. .	

## ADDITIONAL MATERIALS FOR COLOUR BLOCK PRINT MAKING

### CUTTING THE BLOCK

	See Figs.
Additional Gouges .. .. .	1, 2
Carborundum Wheel .. .. .	4, 5
Carborundum Stone (Fine) .. .. .	4, 8
Carborundum Slip Stone .. .. .	4, 9
India Stone (Special Fine Slip) .. .. .	4, 6
Agate Tracing Point (Stylus) .. .. .	16
Mirror .. .. .	17
Hammer .. .. .	23
Punch .. .. .	23
Gimp Pins .. .. .	23
Large Chisel .. .. .	12



# ESSENTIAL MATERIALS FOR COLOUR BLOCK PRINT MAKING

## FOR PRINTING WITH A PRESS

	See Figs.
Albion or Stanhope Press .. .. .	24, 25
Iron Chase .. .. .	27
Quoins .. .. .	27, 28, 29
Quoin Key .. .. .	27, 28, 29
Screw Lever .. .. .	27, 50
Wooden Furniture .. .. .	27
Register Pins .. .. .	33
Printing Paper .. .. .	
Paraffin .. .. .	
Lithographic Printing Ink (Black and various Colours)	37
Palette Knife .. .. .	37
*Brushes (Varnish) .. .. .	36, 40, 41
*Dabber .. .. .	36, 38, 39
*Sponge .. .. .	36, 42
Pieces of Plate Glass .. .. .	36, 37, 38, 40, 43
*Inking Roller .. .. .	36, 43, 44
Odd sheets of paper and card .. .. .	52
Paste .. .. .	53, 55
Scissors .. .. .	54
Rags .. .. .	88
Blotting Paper .. .. .	87

\* It is unlikely that the beginner will adopt all methods of inking. At first he may well confine himself to using only the ink dabber, brush, roller or sponge.

# ADDITIONAL MATERIALS FOR COLOUR BLOCK PRINT MAKING

## FOR PRINTING WITH A PRESS

	See Figs.
Metal Chase Bars .. .. .	27, 30, 31
Guillotine .. .. .	34
Pipette .. .. .	36, 37
Paraffin Measuring Glass .. .. .	36, 37
Dipper .. .. .	36
Additional Brushes .. .. .	36
Additional Dabbers .. .. .	36
Additional Sponges .. .. .	36
Letterpress Ink for Offsets .. .. .	

# ESSENTIAL MATERIALS FOR COLOUR BLOCK PRINT MAKING

## FOR PRINTING WITH A PRINTING FRAME

							See Figs.
Breamore Printing Frame	..	..	..	..	..	..	89, 90, 91
Dessert Spoon	..	..	..	..	..	..	93, 97
Glue or Seccotine	..	..	..	..	..	..	92
Brush (Varnish)	..	..	..	..	..	..	93
Paraffin	..	..	..	..	..	..	93
Palette Knife	..	..	..	..	..	..	93
Lithographic Printing Ink	..	..	..	..	..	..	93
Piece of plate glass (Old plate can be used instead)	..	..	..	..	..	..	93
Ink Dabber	..	..	..	..	..	..	93, 94
Sponge	..	..	..	..	..	..	93
Printing Paper	..	..	..	..	..	..	95

# ADDITIONAL MATERIALS FOR COLOUR BLOCK PRINT MAKING

## FOR PRINTING WITH A PRINTING FRAME

							See Figs.
Baren	..	..	..	..	..	..	93, 97
Pipette	..	..	..	..	..	..	93
Paraffin Measuring Glass	..	..	..	..	..	..	93
Additional Palette Knife	..	..	..	..	..	..	93
Coloured Lithographic Printing Inks	..	..	..	..	..	..	93
Dipper	..	..	..	..	..	..	93

# A BRIEF BIBLIOGRAPHY OF BOOKS IN ENGLISH ON COLOUR BLOCK PRINT MAKING

- 1754 AN ESSAY ON THE INVENTION OF ENGRAVING AND  
PRINTING IN CHIARO OSCURO  
*By Mr. Jackson of Battersea.*
- 1819-22 PRACTICAL HINTS ON DECORATIVE PRINTING  
*By W. Savage.*
- 1872 A FEW HINTS ON COLOUR AND PRINTING IN COLOUR  
*By F. B. Watt.*
- 1874 AN INTRODUCTION TO THE STUDY AND COLLECTION  
OF ANCIENT PRINTS  
*By W. H. Willshire.*
- 1881 THE PRINCIPLES AND PRACTICE OF COLOUR PRINTING  
*By F. Noble.*
- 1900 EIGHTEENTH CENTURY COLOUR PRINTS  
*By Julia Frankau.*
- 1908 GEORGE BAXTER (COLOUR PRINTER) ; HIS LIFE AND  
WORK  
*By C. T. Courtney Lewis.*
- 1910 COLOUR PRINTING AND COLOUR PRINTS  
*By R. M. Burch.*
- 1912 ENGRAVINGS AND THEIR VALUE  
*By J. H. Slater.*
- 1916 WOOD-BLOCK PRINTING  
*By F. Morley Fletcher.*
- 1923 A SHORT HISTORY OF ENGRAVING AND ETCHING  
*By A. M. Hind.*
- 1926 HOW TO DISTINGUISH PRINTS  
*Ed. by Hesketh Hubbard.*
- 1926 THE TECHNIQUE OF THE COLOUR-WOODCUT  
*By Walter J. Phillips.*
- 1926 COLOUR PRINTS FROM WOOD-BLOCKS  
*By Walter J. Phillips.*





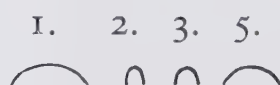


FIG. I

## CUTTING TOOLS

1. Large Gouge
2. Small Gouge
3. Small Gouge with curved shaft
4. Knife
5. Large Gouge

The sections of the gouges are as under :—  
Actual size.



For setting of gouges see Fig. 9.

For setting of knife see Fig. 18.

FIG. I

CUTTING TOOLS

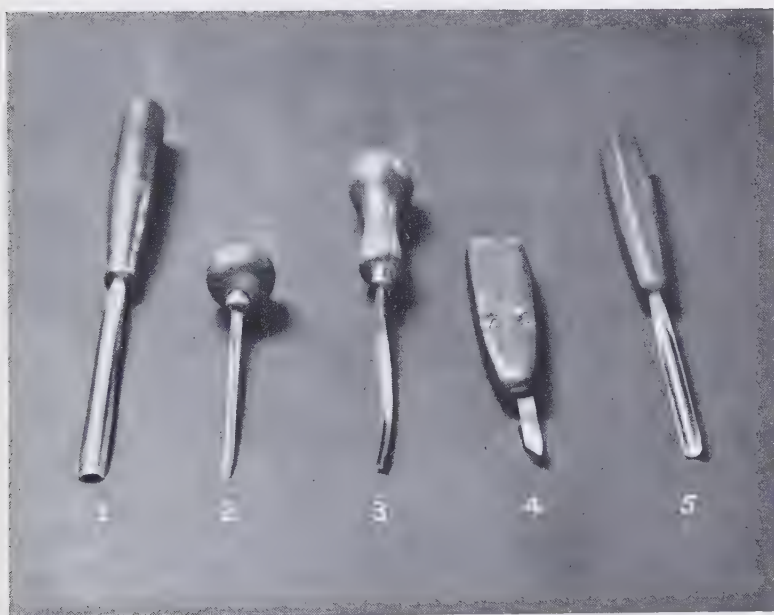


FIG. 2

## CUTTING TOOLS

1. Large Gouge
2. Large Gouge
3. Small Gouge with curved shaft
4. Small Gouge
5. Knife

FIG. 2  
CUTTING TOOLS





FIG. 3

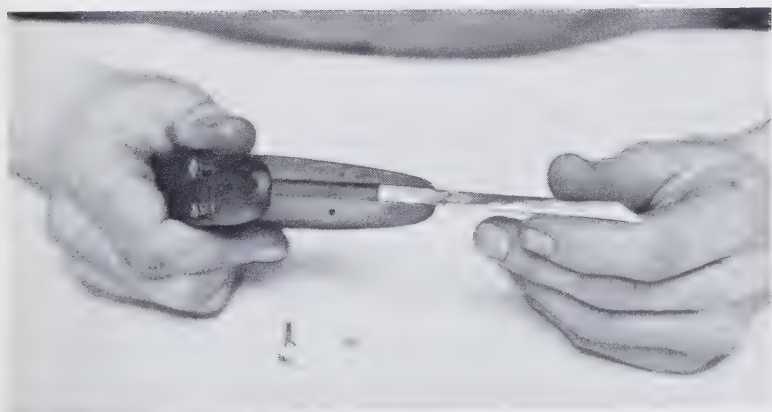
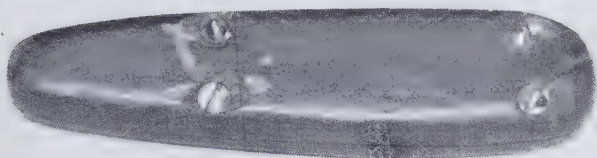
## CUTTING TOOLS

### *The Knife*

1. Ready for carrying in pocket with blade in handle.
2. Loosening Screws to remove blade.
3. Removing Blade.

The knife is set as shown in Fig. 18.

FIG. 3  
CUTTING TOOLS  
*The Knife*



## SHARPENING TOOLS

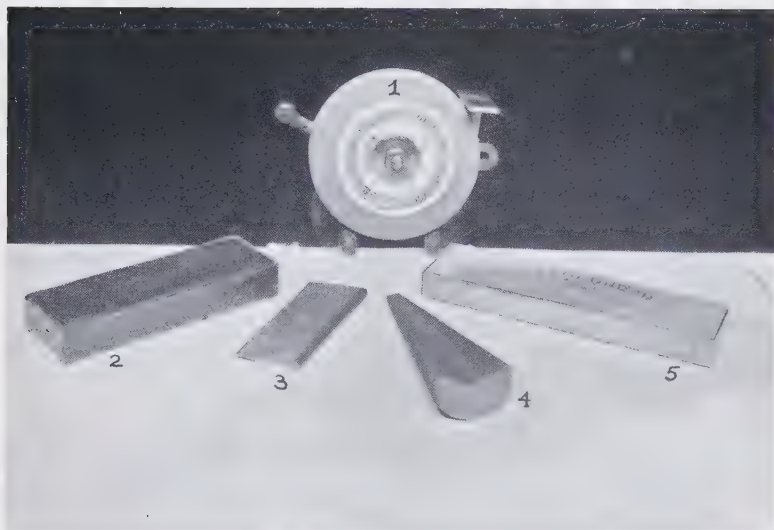
### *The Stones*

1. Carborundum Wheel. For use see Fig. 5.
2. Carborundum Stone (Fine). For use see Fig. 8.
3. Carborundum Slip Stone (Fine). For use see Fig. 9.
4. India Stone (Special Fine Gouge Slip). For use see Fig. 6.
5. Carborundum Stone (Medium). For use see Fig. 7.

FIG. 4

SHARPENING TOOLS

*The Stones*



## SHARPENING TOOLS

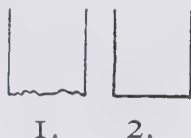
*Use of the Carborundum Wheel*

Do not use water on a carborundum wheel. If the tool gets too hot it loses its temper, but this can be restored by plunging into cold water whilst the tool is still hot.

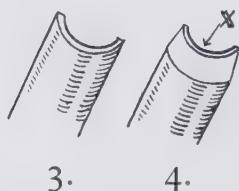
The wheel should revolve *from* the operator.

Note use of rest.

The cutting edge is first made perfectly flat and true. 1 shows ragged cutting edge. 2 shows same edge made true on wheel.



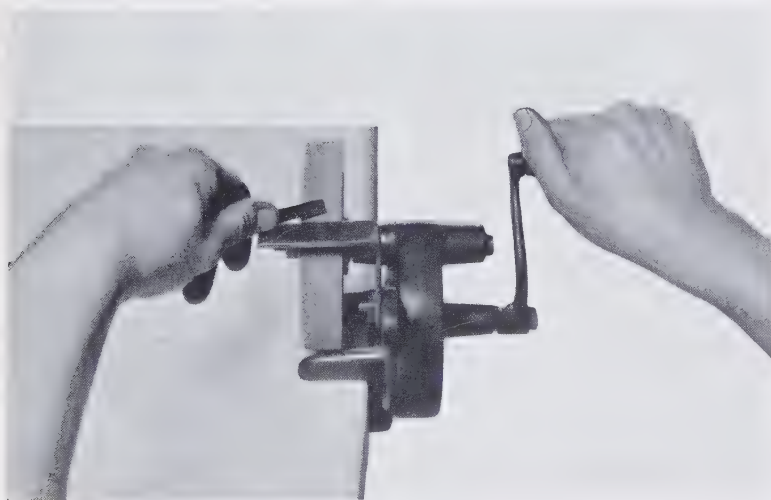
The back of the cutting edge is bevelled on the wheel.



3. Perspective view of 2.

4. After beveling on wheel. See that edge x is of uniform thickness. Do not attempt to get it too thin or sharp on the wheel.

FIG. 5  
SHARPENING TOOLS  
*Use of the Carborundum Wheel*



[II]



## SHARPENING TOOLS

### *Use of India Stone (Special Fine Gouge Slip)*

The back of the cutting edge is rubbed on the gouge slip on which a spot of oil has been placed. Keep the cutting edge of equal thickness. The sharpness of the gouge can be tested on a waste scrap of linoleum. It is not sharp enough until it cuts cleanly without leaving ragged edges.

FIG. 6

## SHARPENING TOOLS

*Use of India Stone (Special Fine Gouge Slip)*



FIG. 7

## SHARPENING TOOLS

### *Use of Carborundum Stone (Medium)*

Those that have not the stone shown in Fig. 6 can obtain the same result, with a little less ease, on the carborundum stone (medium), used with oil. The back edge of the gouge should be rocked along the stone as shown below.



FIG. 7

## SHARPENING TOOLS

*Use of Carborundum Stone (Medium)*

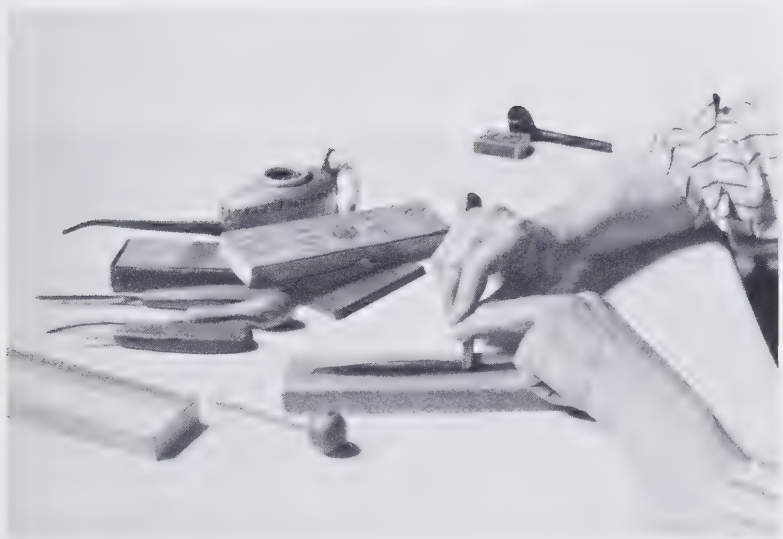


FIG. 8

## SHARPENING TOOLS

### *Use of Carborundum Stone (Fine)*

This is used as shown in Fig. 7 and merely gets a finer edge on the tool.

FIG. 8

## SHARPENING TOOLS

*Use of Carborundum Stone (Fine)*



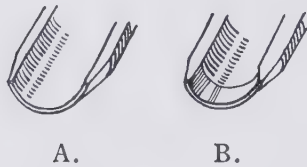


FIG. 9

## SHARPENING TOOLS

### *Use of Carborundum Slip Stone*

Examination of the tool at this stage will show its back surface sharp, but a burr or fringe of metal on the inner surface. This is removed by a slip stone, the rounded edge of which is brushed gently along the curved inside of the gouge. The inside surface should *not* be bevelled.

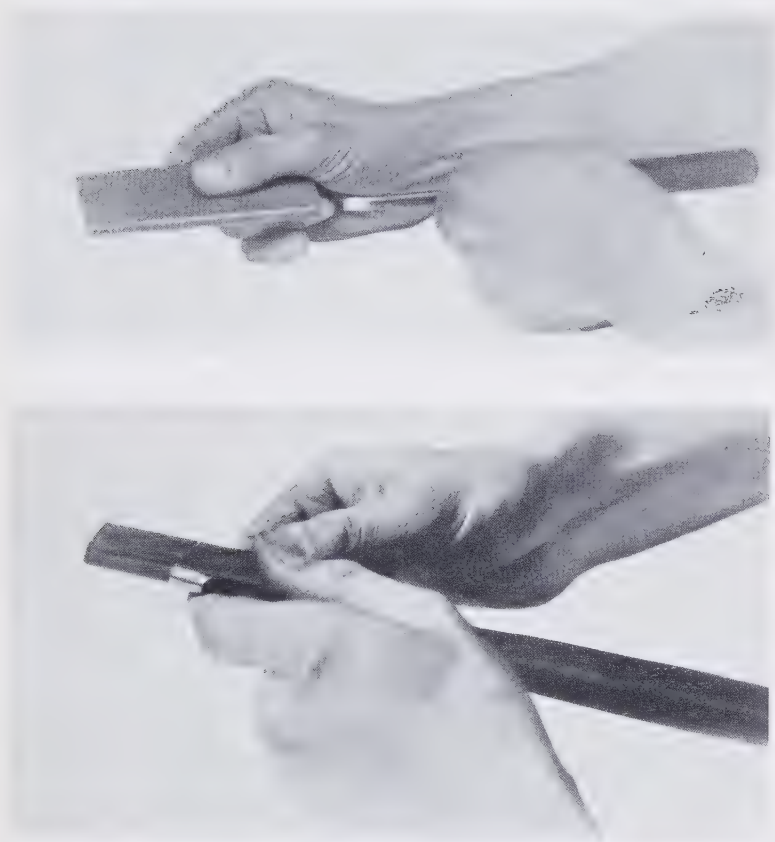


- A. Correct setting (exaggerated).
- B. Incorrect setting (exaggerated).

FIG. 9

## SHARPENING TOOLS

*Use of Carborundum Slip Stone*



## PREPARING THE BLOCK

The linoleum should be plain-surfaced and of best quality. Cork lino is useless. The linoleum should be at least 1/8th inch thick.

### A. CUTTING LINOLEUM

Mark out on the back, or canvas side, of the linoleum the dimensions required. Cut half through with one cut of the knife.

### B. SNAPPING LINOLEUM

Snap the linoleum along the cut line and it will come apart cleanly.

FIG. 10

## PREPARING THE BLOCK

*Cutting and Snapping Linoleum*



## PREPARING THE BLOCK

### A. GLUEING THE WOOD MOUNTING BLOCK

Take a block of wood  $\frac{3}{4}$  inch thick, slightly smaller than the cut linoleum. Glue one side of it, and also glue the canvas side of the linoleum.

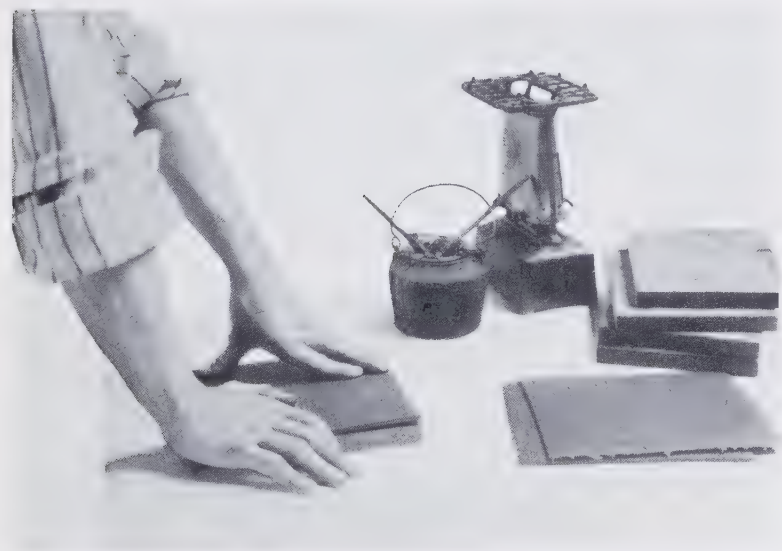
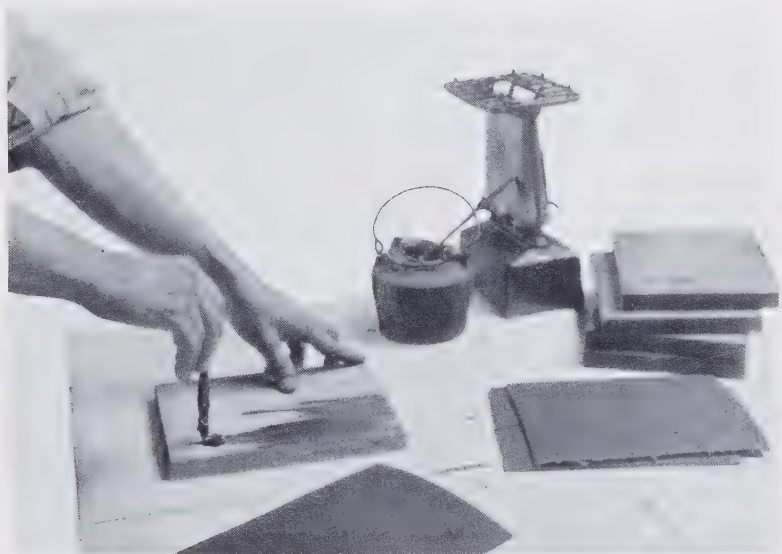
### B. FIXING LINOLEUM TO WOOD MOUNTING BLOCK

Press the linoleum (glued, canvas side against wood block) on to the block and keep it under pressure until glue is set.

FIG. II

## PREPARING THE BLOCK

*Mounting Linoleum on Wooden Mounting Block*





## PREPARING THE BLOCK

### *Trimming*

When the glue has set, trim away the overlapping edges of linoleum with a large, sharp chisel.

FIG. 12

# PREPARING THE BLOCK

*Trimming*



PREPARING THE BLOCK

*Type High*

The finished mounted linoleum block should be "type high," *i.e.*, the height of type which is the height of a shilling standing on end.

FIG. 13

PREPARING THE BLOCK

*Type High*



## PREPARING THE DRAWING

### *The Original Design*

The original design is made on paper in water-colour or coloured inks. A key to the colours used is often given in the margin.

FIG. 14

# PREPARING THE DRAWING

## *The Original Design*



BLACK  
BLUE  
ORANGE  
GREEN.



PREPARING THE DRAWING

*Tracing the Design*

Tracing paper is pinned over the original sketch and the lines of the design are drawn in ink or pencil on the tracing paper.

(Pencil was used in the illustration.)



FIG. 15

PREPARING THE DRAWING

*Tracing the Design*



## PREPARING THE DRAWING

*Tracing*

The tracing paper (with design traced upon it) is removed from above the original design and pinned (face downwards, so as to reverse the design) over the mounted linoleum block with drawing pins along the top narrow edge of the block.

A piece of carbon paper (shiny side downwards) is placed between the tracing and the surface of the linoleum. The lines of the design are traced through on to the linoleum with a pencil or agate "stylus."

If the design is not seen clearly on the tracing paper on account of the darkness of the carbon paper, a slip of bank post or tissue paper slipped between the tracing and carbon papers will make the design show clearly.

The tracing is only attached at the top edge so that it can be raised when necessary to see if the design is tracing through clearly. Note how the left hand<sup>!</sup> holds the tracing paper flat on the linoleum block.

FIG. 16

# PREPARING THE DRAWING

## *Tracing*



## PREPARING THE DRAWING

*Drawing on the Block*

When every line has been traced the tracing paper is thrown over and the carbon paper removed. The design now shows faintly on the surface of the linoleum. It is redrawn with a sable brush and Indian ink so that every line shows clear.

In the background of the illustration the original drawing is shown on the left, pinned to a board against which is propped a mirror in which the artist can see the drawing reversed as on the linoleum block.

The diagram below is a plan of the artist at work. On his left, propped up, are his sketch (nearest to him) and a mirror.

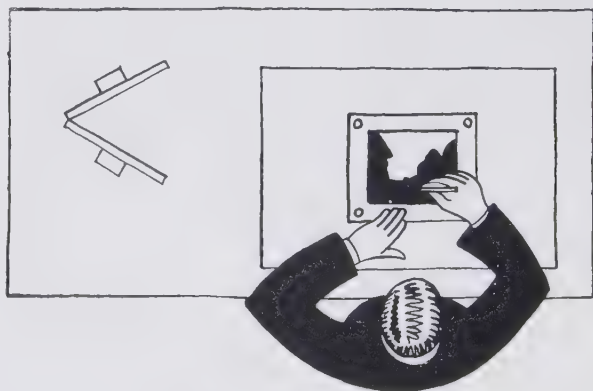


FIG. 17

# PREPARING THE DRAWING

*Drawing on the Block*

440064

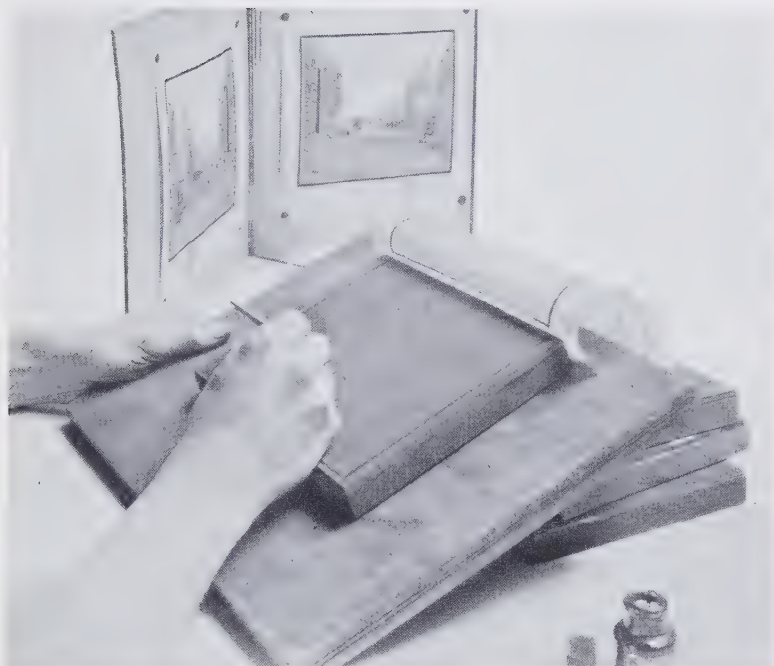


FIG. 18

## CUTTING THE BLOCK

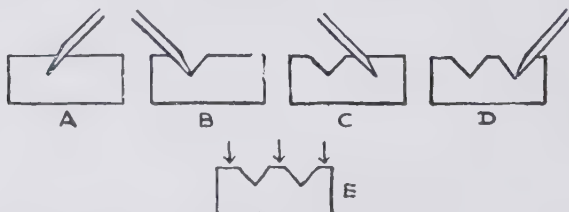
### *Use of Knife*

The knife should be set so.



Front edge bevelled, back flat.

The knife is held at an angle of about  $45^\circ$  with the flat edge against the line to be cut. When the cut has been made the block is turned round and another cut made (about  $1/8$ th inch from previously cut line) sloping towards the other. In the diagram below A shows the first cut being made, B the second cut which completes the "ditch"; C and D show the removal of the second ditch on the other side of the line to print black. The arrows in E show the surfaces of the block that will print.



If these cuts are done neatly the piece of linoleum to be removed should curl up so.

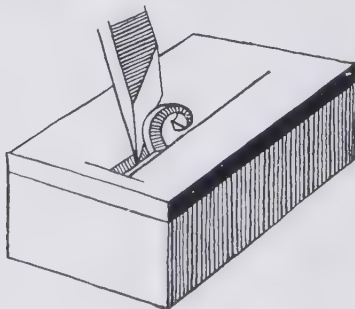


FIG. 18  
CUTTING THE BLOCK  
*Use of Knife*

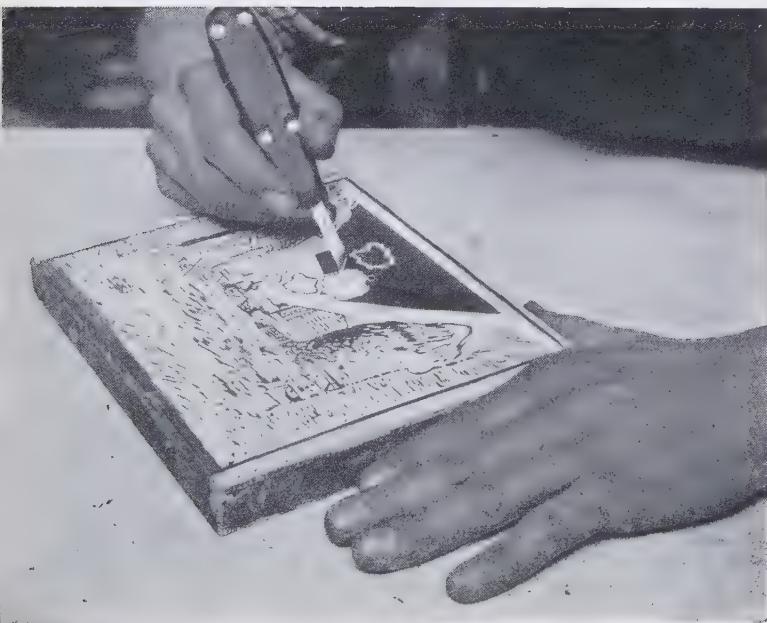


FIG. 19

## CUTTING THE BLOCK

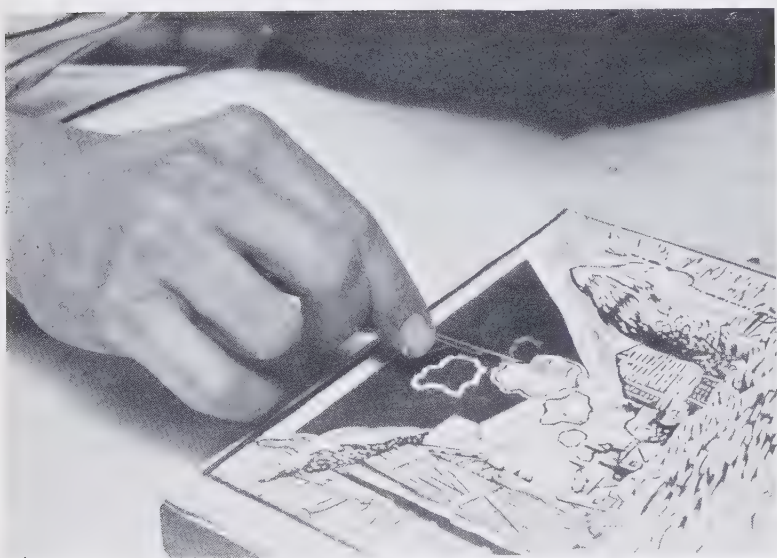
### *Use of the Small Gouge*

The small gouge is set in the same way as the large.  
(See Figs. 5-9.)

The small gouge is held in the palm of the hand as in Fig. 19a, and pushed through the linoleum as in Fig. 19b.



FIG. 19  
CUTTING THE BLOCK  
*Use of the Small Gouge*



## CUTTING THE BLOCK

*Proof taken during Cutting*

This is a proof taken from a partly cut block. The black in the sky and top ring of smoke have yet to be removed.

FIG. 20

# CUTTING THE BLOCK

*Proof taken during Cutting*



FIG. 21

## CUTTING THE BLOCK

### *Use of Large Gouge*

Removing the black portions in the sky of Fig. 20 with a large gouge. Be careful to keep the left hand out of the range of the gouge which might otherwise slip and cut the hand. In cutting away a large area with a gouge it is safest to cut a ditch (A) down the centre of the area and then cut towards this ditch from each side.

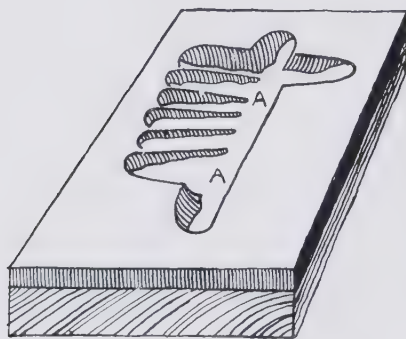


FIG. 21

## CUTTING THE BLOCK

*Use of Large Gouge*



## CUTTING THE BLOCK

### *Key Block*

The key block. (For proof of this see Fig. 49.)

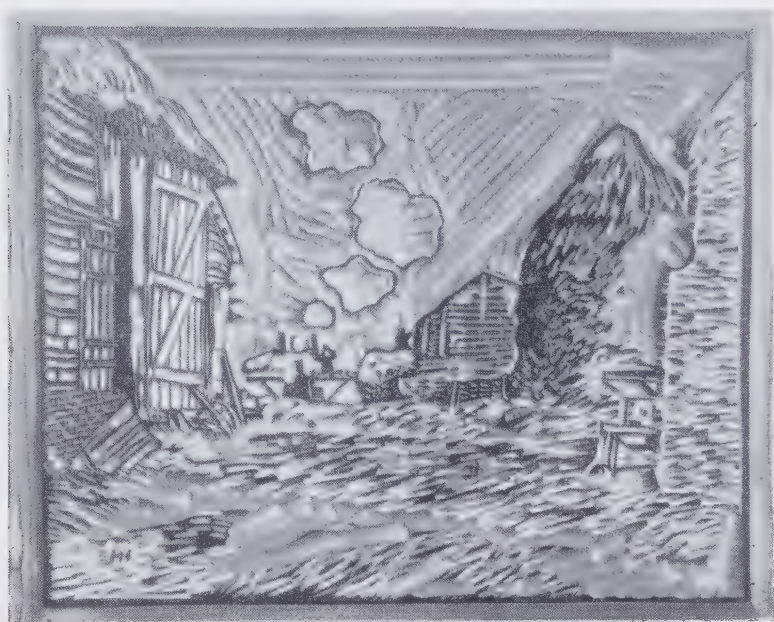
The smoke rings in the sky are to indicate on the blue block the position of the smoke. (See Figs. 66-69.) Later these will be cut away. (See Figs. 74 and 75.)

When very fine lines are required on a key block the use of wood in place of linoleum is recommended.

FIG. 22

# CUTTING THE BLOCK

*Key Block*



## CUTTING THE BLOCK

*Tacking down Key Block*

If the glue has not held properly the linoleum will bulge in parts. This is remedied by tacking it down with gimp pins. If it is necessary to insert pins in an intricate passage a punch (as illustrated) is required to drive the pins home without damaging the raised lines and masses of the design.

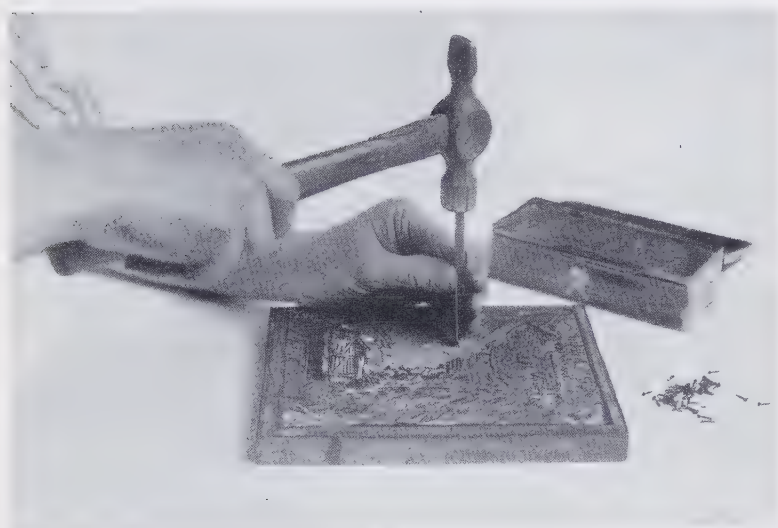
NOTE.—A large, blunt nail will serve in place of a punch if the latter is not available.



FIG. 23

# CUTTING THE BLOCK

*Tacking down Key Block*



THE PRESS

(*Albion*)

1. Staple.
2. Piston.
3. Chill.
4. Brass Guard.
5. Barhandle.
6. Platen.
7. Frisket and Tympan.
8. Bed or Carriage.
9. Drum.
10. Rounce.
11. Tympan Balance Weight.
12. Webbing Grip.
13. Bed Slide Rails.

(See also 25 and 47.)

For printing without a press see Figs. 89 to 98

FIG. 24

THE PRESS

(*Albion*)

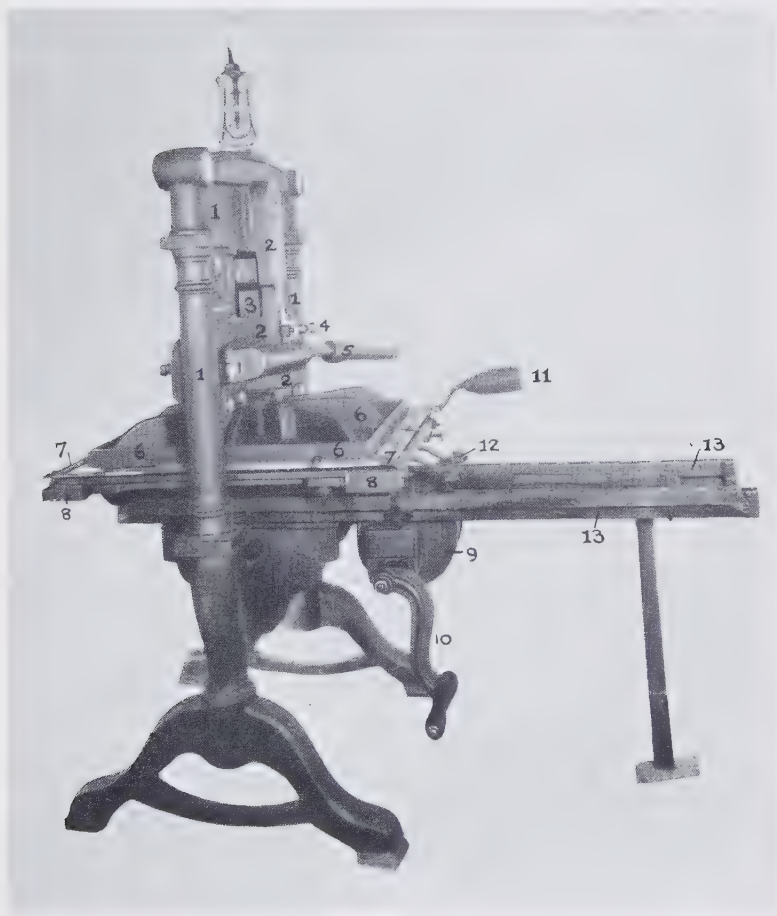


FIG. 25

THE PRESS

(*Albion*)

1. Staple.
2. Piston.
6. Platen.
7. Tympan.
8. Bed or Carriage.
9. Drum.
10. Rounce.
11. Frisket.
12. Webbing.
13. Bed Slide Rails.

(See also 24 and 47.)

FIG. 25  
THE PRESS  
(*Albion*)

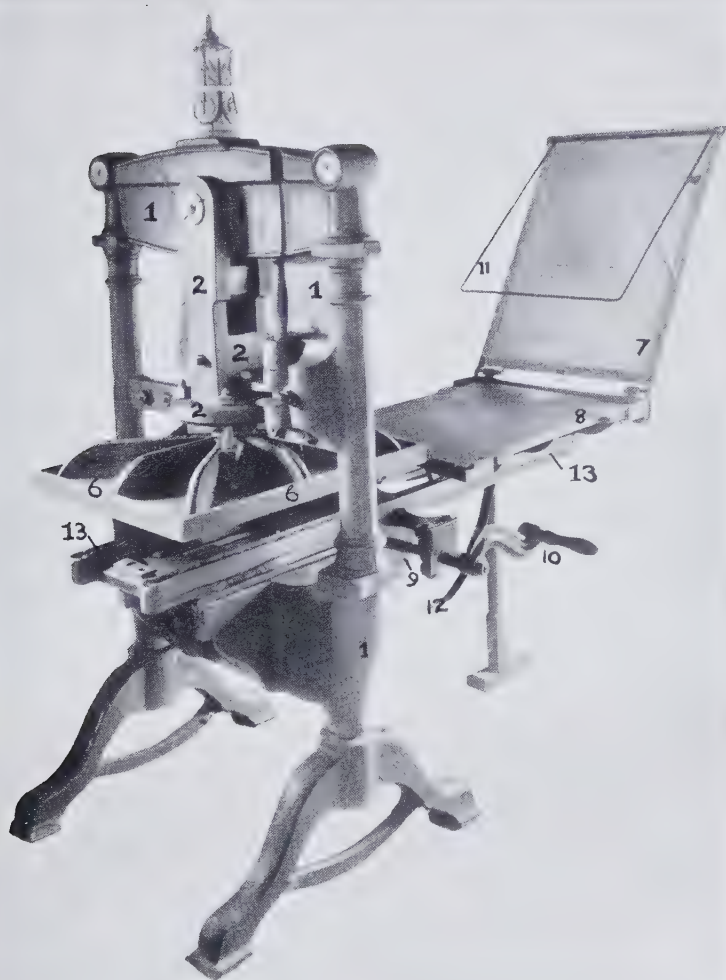


FIG. 26

THE PRESS

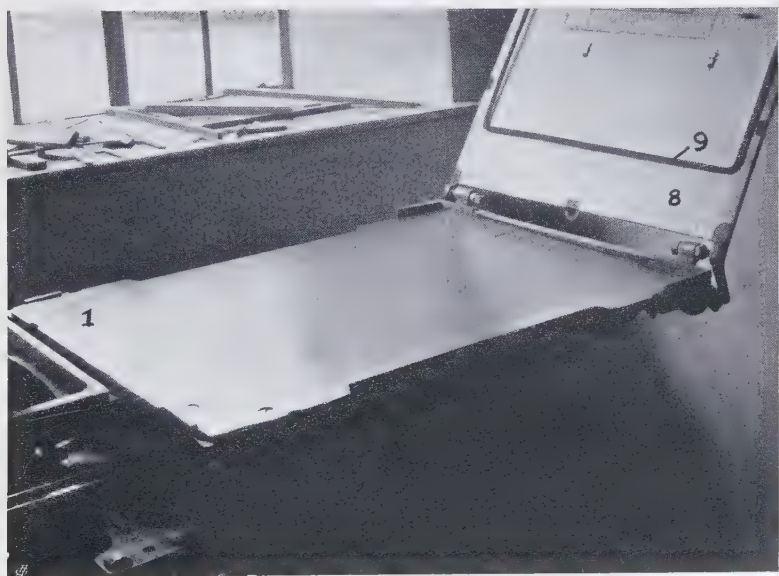
*Bed or Carriage*

1. Bed or Carriage.
8. Tympan.
9. Frisket.

FIG. 26

THE PRESS

*Bed or Carriage*



## THE PRESS

*Furniture, etc.*

For use see Figs.

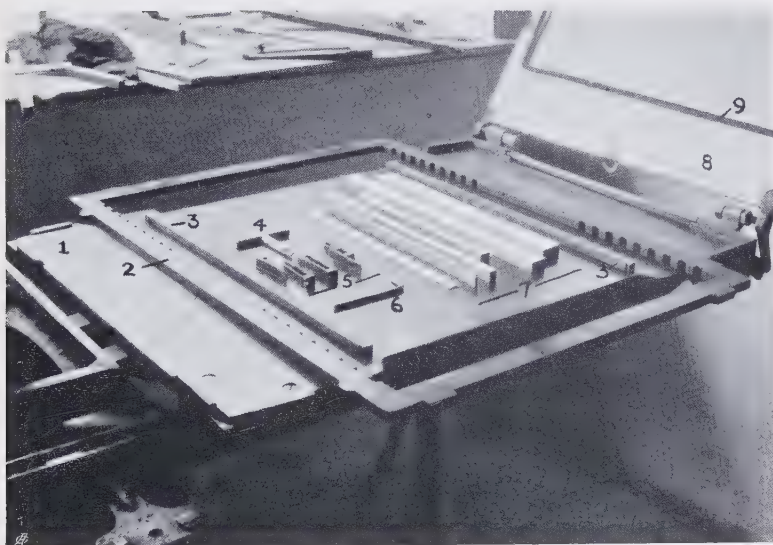
1. Bed or Carriage.	30 58 59 60 77
2. Chase.	30 31 58 59 60 77
3. Chase Bars.	30 31 58 59 60 77
4. Quoin Key.	28 29
5. Quoins.	28 29 30 31 58 59 60 77
6. Screw Lever.	50
7. Wooden Furniture.	30 31 58 59 60 77
8. Tympan.	32 35 77
9. Frisket.	32 35 77



FIG. 27

# THE PRESS

*Furniture, etc.*



## THE PRESS

*Quoins*

1. Quoin Key.
2. Reverse of Quoin.
3. Face of Quoin.
4. Quoins apart.
5. Quoins together.
6. Quoins screwed up.

Quoins, which are of many patterns, are used in pairs to lock up the block securely in its place on the bed of the press. (See Figs. 29, 30 and 31.) They are wedge-shaped. (See 2, 3, and 4 in illustration.) They are placed on the bed of the press as at 4 and brought together with the hand as at 5. The ridge that runs down the centre of one slides in the groove at the end of its companion. The Quoin Key (1) has a X section at its tip. This is placed in the notches on the inner sides of the quoins and as it is turned (see Fig. 29) the quoins gradually slide outwards and together increase in girth, thus wedging the block securely in its place.

FIG. 28

# THE PRESS

*Quoins*



FIG. 29

THE PRESS

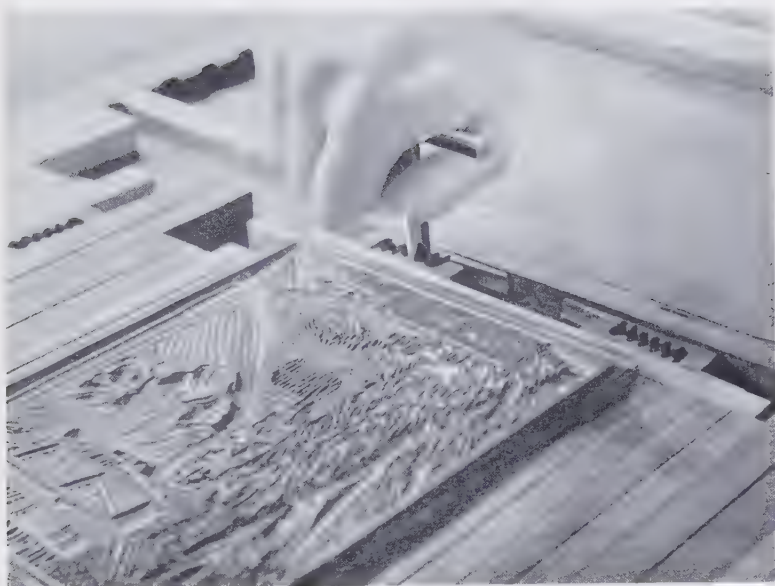
*Screwing up Quoins (Locking up)*

See Fig. 28.

FIG. 29

## THE PRESS

*Screwing up Quoins (Locking up)*



## THE PRESS

*Block Locked up*

1. Chase.
2. Wooden Furniture.
3. Quoins.
4. Block.
5. Chase Bars.
6. Bed or Carriage.

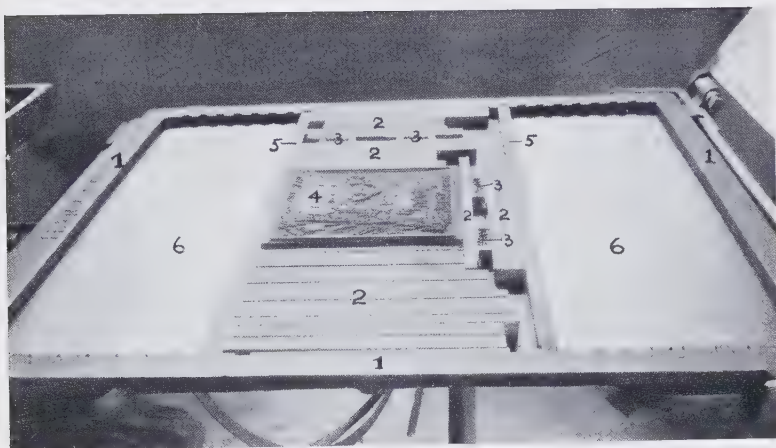
The chase (1) is placed and firmly wedged on the bed or carriage (6) of the press. If the block (4) is small, two iron chase bars (5) are slipped into notches in the chase so as to economise the use of the wooden furniture (2) which holds the block in its place. The block is held on the bed of the press by four metal quoins (3)—see Figs. 28 and 29—which, when screwed up, secure the block.

Note the top and right edges are free, but the bottom and left corner is fixed. This is called the “fixed corner” (See Fig. 52).

FIG. 30

THE PRESS

*Block Locked up*



THE PRESS

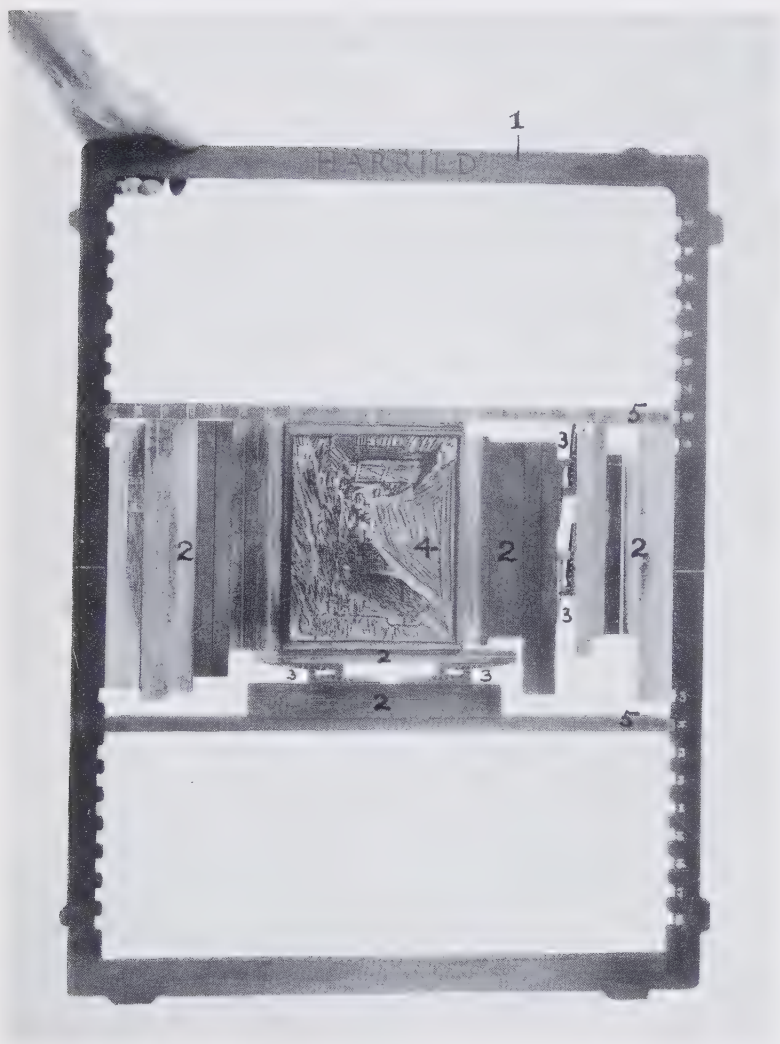
*Chase Locked up*

1. Chase.
2. Wooden Furniture.
3. Quoins.
4. Block.
5. Chase Bars.

When the quoin keys are secured tight the block and its surrounding furniture is so tightly locked in the chase that the whole can be lifted from the bed of the press if required.



FIG. 31  
THE PRESS  
*Chase Locked up*



## THE PRESS

*Tympan and Frisket*

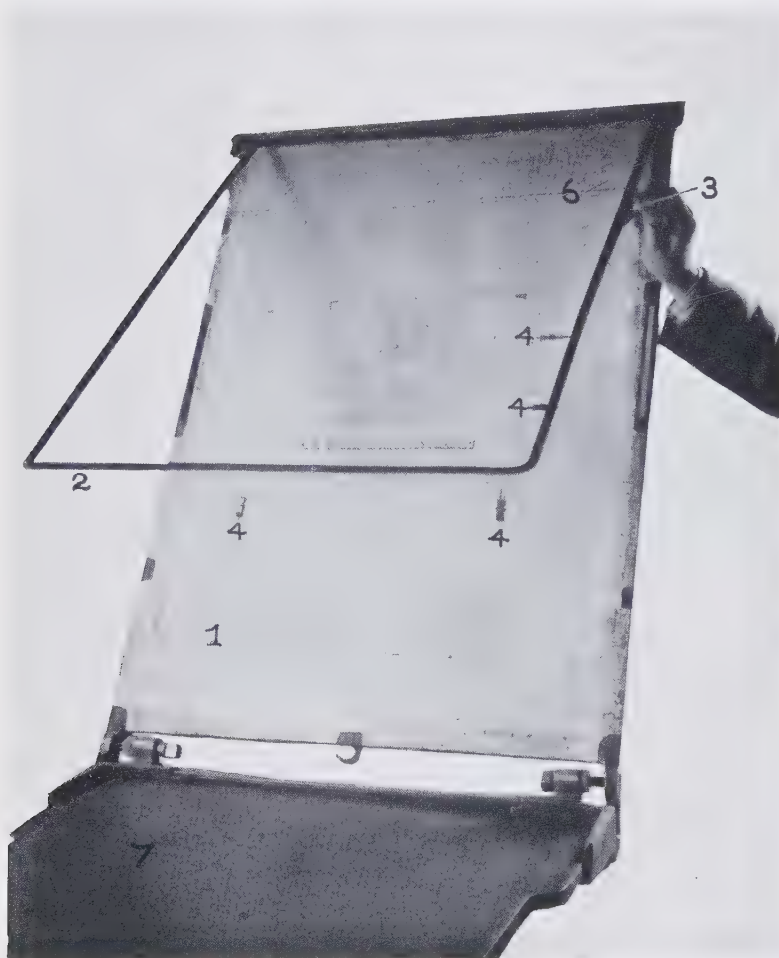
1. Tympan.
2. Frisket.
3. Frisket Handle.
4. Register Pins.
6. String.
7. Bed or Carriage.

The tympan (1) is a drum of parchment stretched over a metal frame. There are two layers of parchment with a blanket between. Register pins (4)—See Fig. 33—are stuck into the parchment where required to hold the paper in position. Another iron frame, called the frisket (2), is hinged from the top of the tympan. A piece of string or elastic (6) is stretched across the frisket which prevents the free edge of the paper from slipping and overcomes the tendency of the paper to stick to the inked block. (See Fig. 48b.)

FIG. 32

# THE PRESS

*Tympan and Frisket*



[65]

## THE PRESS

*Register Pins*

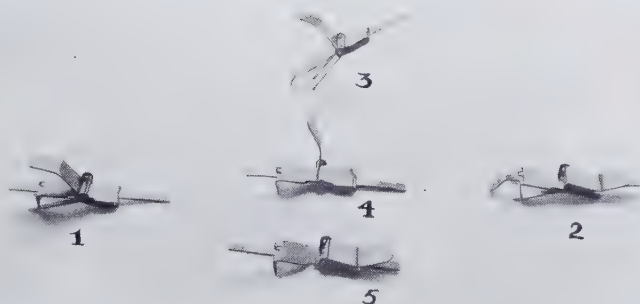
Register pins are delivered as at 2. The lever on the back of the pin is raised (1). The two prongs are driven into the parchent of the tympan (3) about  $\frac{1}{8}$  inch (4). The tongue is adjusted so as to protrude about  $\frac{1}{2}$  or  $\frac{3}{4}$  inch. The lever being pressed down (5) holds the pin firmly in the parchment and fixes the tongue in position.

There are several varieties of register pin on the market.

FIG. 33

THE PRESS

*Register Pins*

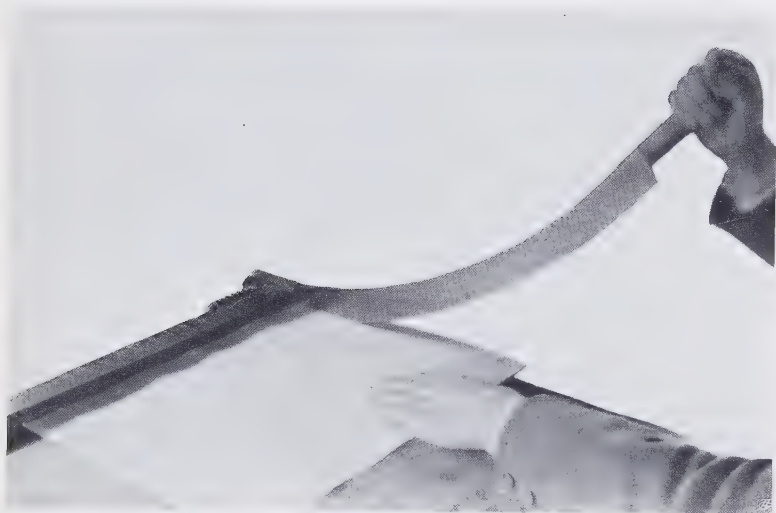


## THE GUILLotine

The printing paper is carefully trimmed, either on a guillotine (here illustrated) or with a knife and T-square, so that one of its corners is a right angle. Do not rely on the corners of paper as delivered from the mills being true right angles.

FIG. 34

# THE GUILLOTINE



## PRINTING

*Paper on the Tympan*

1. Tympan.
2. Frisket.
3. Frisket Handle.
4. Register Pins.
5. Paper.
6. String.
7. Bed or Carriage.

The paper (5) is slipped under the tongues of the register pins (4) which hold it in its place on the tympan (1). Note the string (6) keeping the paper from curling over or slipping.

Thin paper, such as Japanese, should be tipped on to a stouter paper or thin card as it is too flimsy to keep its place against the register pins.

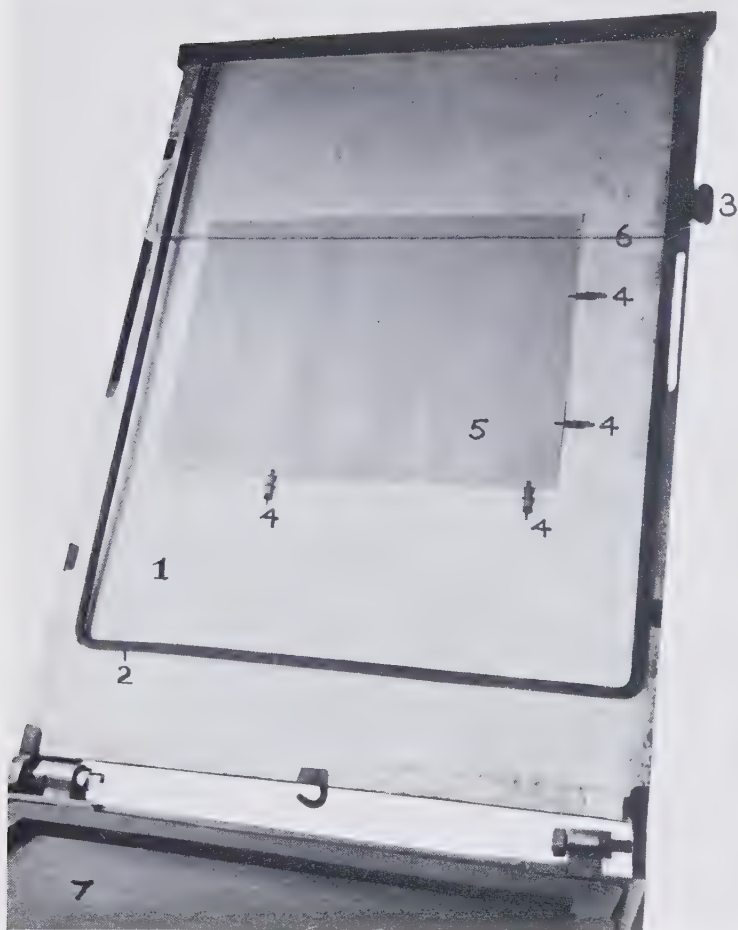
The bottom, right-hand corner is called the "fixed corner" because it is fixed on both sides by register pins. This corner of the paper should be marked so that the paper will always be put back in the same position. Be careful that paper touches all the pins. When printing on a large sheet of paper there is a tendency for it to sag when throwing the tympan over (See Fig. 45a), so that the centre of the paper strikes the inked block before the edges. This may result in a blurred proof. It is best overcome by throwing the tympan over till the paper nearly touches the block, then bring the tympan down smartly on to it.



FIG. 35

PRINTING

*Paper on the Tympan*



## PRINTING

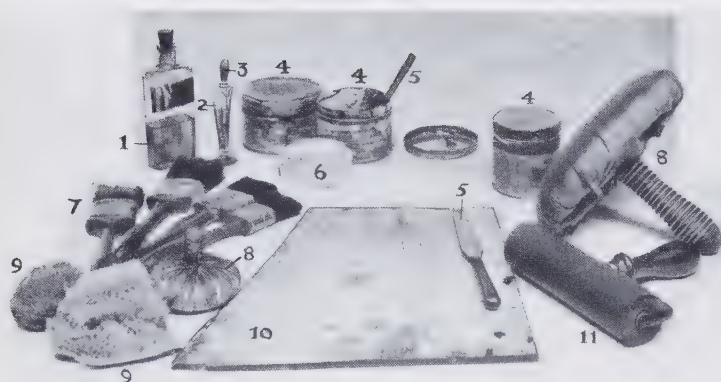
### *Printing Tools*

1. Paraffin.
2. Paraffin Measuring Glass.
3. Pipette.
4. Ink (Lithographic Printing).
5. Palette Knives.
6. Dipper.
7. Brushes (Varnish).
8. Dabbers (Kid or Suede).
9. Sponges.
10. Plate Glass.
11. Roller.

FIG. 36

PRINTING

*Printing Tools*



## PRINTING

*Mixing the Ink*

The ink used is lithographic printing ink which comes in tins or tubes. Remove some from the tin with a palette knife; a broken one serves the purpose better than a whole one, being less flexible. Spread the ink on a sheet of plate glass under which is a sheet of white paper which enables the exact colour being mixed to be discerned. With the pipette (a glass tube with a rubber bulb at one end, such as is used for filling certain fountain pens) add a few drops of paraffin to the ink. (Fig. 37a.)

With a flexible palette knife work the ink into the consistency of thick, decorator's paint, adding paraffin as required.

NOTE.—For printing the key block keep the ink stiff. Use thinner for colour blocks.

FIG. 37  
PRINTING  
*Mixing the Ink*



## PRINTING

*Inking the Dabber*

The dabber is made of a piece of circular wood with a handle driven into it. (A stocking darning serves admirably.) The under surface is padded with cotton-wool and a piece of kid or suede leather is stretched over the woollen padding and attached to the back of the circular wooden frame with drawing pins.

When the ink has been worked to the right consistency charge the dabber with it. This may be done either by pressing the dabber on to the spread ink, or the ink may be put on the dabber with the palette knife as butter is spread on to bread. When fully charged work a little of the ink off it on another sheet of glass and see that no grits or pieces of ink skin are sticking to the dabber.

NOTE.—The secret of good printing is to use as little ink as possible, getting intensity with pressure. (See also Fig. 39.)

FIG. 38

# PRINTING

*Inking the Dabber*



## PRINTING

*Inking Block with Dabber*

Dab the ink on the block with the dabber.

The key block is generally inked with the dabber, which lays the ink evenly. Colour blocks are often inked with a sponge (See Fig. 42) or brush (See Fig. 41) with which gradation of colour is possible. Be careful to give the edges of the block enough ink.

The dabber is cleaned by first dabbing it on a piece of newspaper so as to remove the surplus ink. The leather is then wiped over with a paraffin rag. Never leave a dabber with ink on it for more than a few hours or it will become hard and ruined.

If the dabber is used for inking colour blocks a special one should be used and kept for each separate colour.



FIG. 39

# PRINTING

*Inking Block with Dabber*



## PRINTING

*Inking with Brush*

The colour blocks are often inked with a brush. The ink should be slightly thinner than for the dabber. With brush inking gradation of colour can be obtained and one or more colours can be dragged into one another.

In some colour blocks two or more different colours can be printed at one printing provided each part of the design to be printed a separate colour is isolated from the others. A different brush must be used for each colour. The brushes are rinsed out in paraffin and washed with soap and water like oil painting brushes. The brushes should be thoroughly dried after washing in water, or bubbles will result on the block when next printing, caused by the water and greasy ink not mixing. (See Fig. 41.)

FIG. 40

## PRINTING

*Inking with Brush*



## PRINTING

*Inking Block with Brush*

Brush over the block with ink. If the ink is too thin or the brush is too heavily charged it will collect in the interstices of the block and print "blobby." Cunning use can be made sometimes by showing the brush marks. In a design of several blocks brush marks can be made to go in more than one direction and thus add variety.

FIG. 41

## PRINTING

*Inking Block with Brush*



## PRINTING

*Sponge Stippling*

When the block has been inked it is sometimes stippled over with a damp sponge. This levels the colour and often rectifies the “blobbiness” referred to in 41. The result of sponge stippling when printed is a mottled effect—the wetter the sponge the more mottled. Sponge stippled colour is more vibrant than that obtained by the dabber or brush.

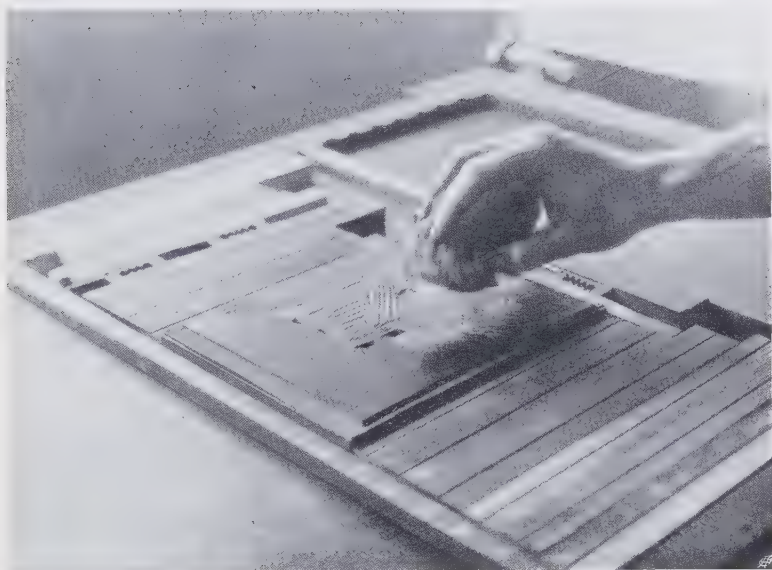
Use a clean sponge for each colour. Sponges, which should be fine in texture, should be washed out in clean water after use.

Good results can be obtained by inking direct with the sponge. The colour should be used thin.

FIG. 42

## PRINTING

*Sponge Stippling*



## PRINTING

*Inking the Roller*

Colour can also be applied to blocks by a rubber or compo gelatine roller. The ink is first spread along one edge of the glass mixing slab with a knife. The roller is then charged with ink, by rolling it in many directions.

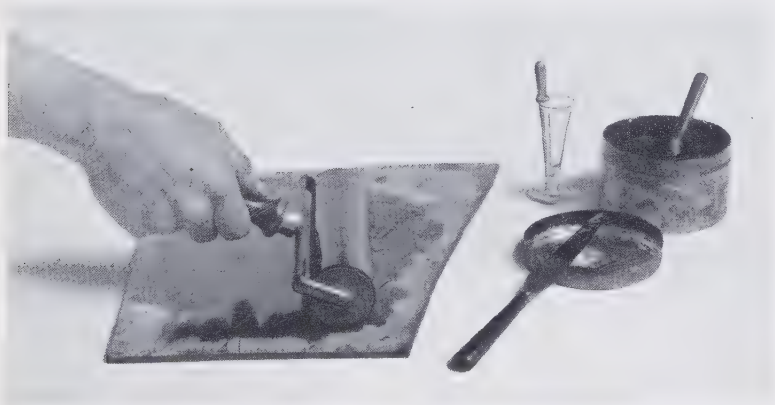
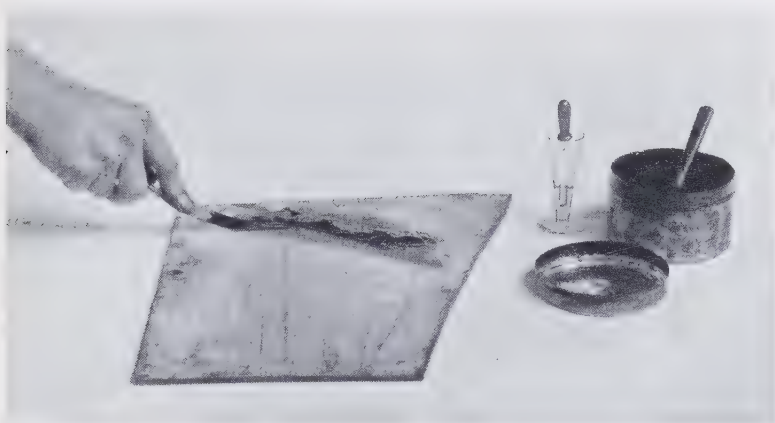
(See also Fig. 44.)



FIG. 43

## PRINTING

*Inking the Roller*



## PRINTING

### *Inking Block with Roller*

The block is then rolled up with ink.

The chief objections to the roller are (*a*) that unless the block is *absolutely* level passages of it will be insufficiently inked. (*b*) That no gradation can be obtained.

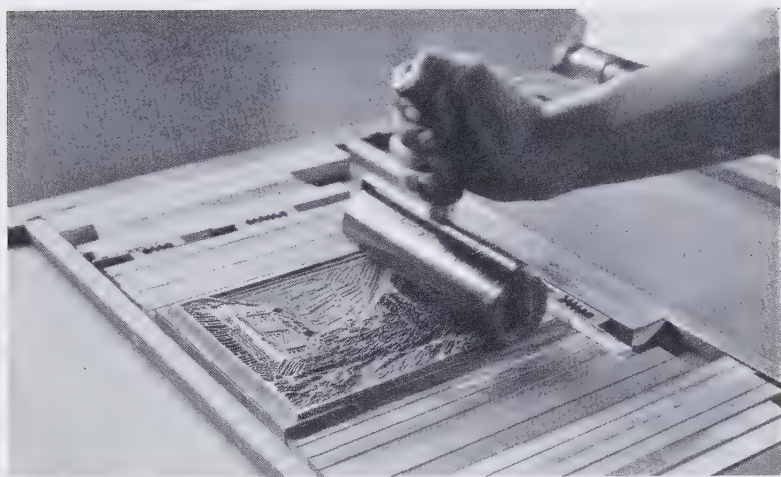
Clean the roller by rolling it first over a piece of newspaper to remove surplus ink and then clean with paraffin or turpentine and a rag.

A gelatine roller should never be left resting on the gelatine surface or it will become flat in parts and useless.

FIG. 44

# PRINTING

*Inking Block with Roller*



## P R I N T I N G

The block is locked up (See Fig. 30) and inked (See Figs. 39, 41, 42, and 44). The paper is placed on the tympan (See Fig. 35). With the right hand hold the tympan and frisket by the frisket handle (See Fig. 35) and throw over, so that the paper lies flat on the inked block.

FIG. 45  
PRINTING

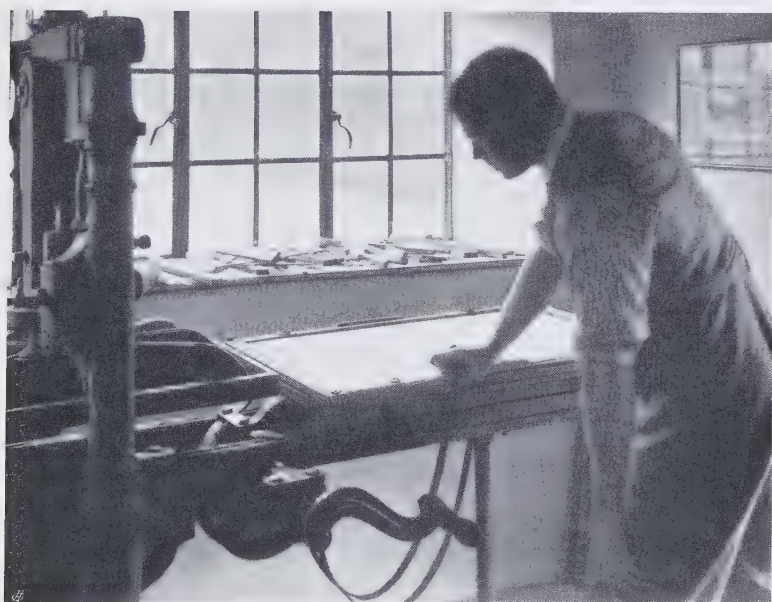


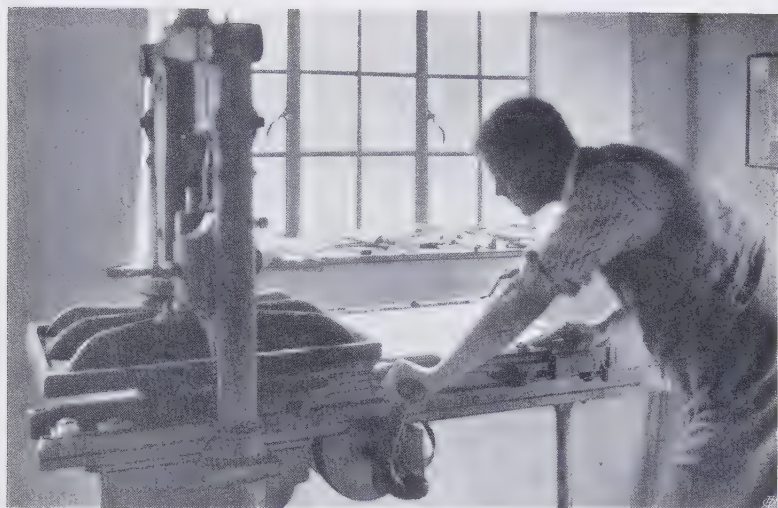
FIG. 46

## PRINTING

The rounce (See Fig. 24, No. 10) is turned and the carriage passed under the platen (See Fig. 24, No. 6).



FIG. 46  
PRINTING



PRINTING

1. Staple.
2. Piston.
4. Brass Guard.
5. Bar Handle
6. Platen.
7. Tympan.
8. Bed or Carriage.

The bar handle (5) is pulled towards the operator. This forces the platen (6) on to the parchment tympan (7) and thus presses the paper on to the inked block. The bar handle is allowed to spring back.

(See also Figs. 24 and 25.)



FIG. 47  
PRINTING



## PRINTING

The rounce is turned back again.

The tympan is raised by the frisket handle and the first sight of a proof is obtained.

NOTE.—A piece of string across the frisket, as suggested in Fig. 32, prevents paper from sticking to inked block.

FIG. 48  
PRINTING



[97]

## PRINTING

The first proof is often, if not always, disappointing. In the illustration we see a common trouble, the right-hand corner not printed sufficiently. This may be due to unevenness of block or lack of pressure.

FIG. 49  
PRINTING



PRINTING

*Methods of Altering Pressure*

*The Brass Guard*

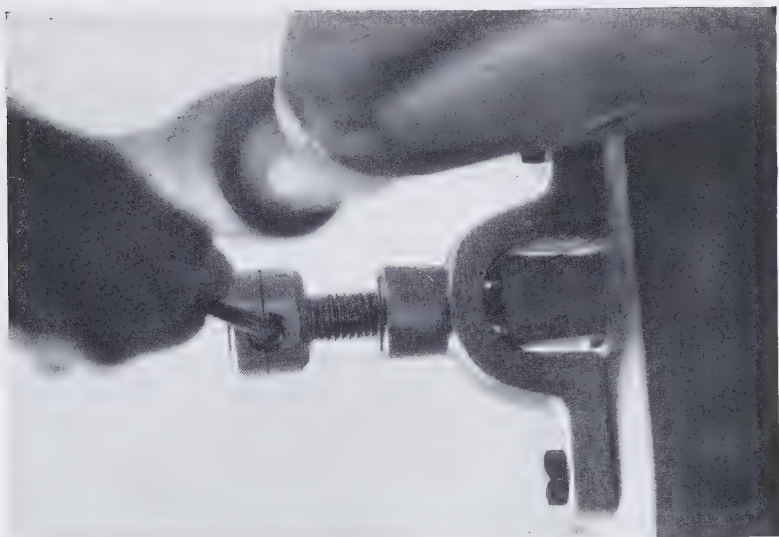
(Fig. 24, No. 4.)

A. Pressure is decreased by releasing the screw with the screw lever. (Fig. 27, No. 6.)

B. Pressure is increased by tightening the screw.

FIG. 50  
PRINTING

*Methods of Altering Pressure. The Brass Guard*



## PRINTING

*Methods of Altering Pressure*

At the back of the press, by the hinge of the bar-handle (See Fig. 24) is a screw which, when driven home prevents the bar handle from being drawn its full compass and so decreases the pressure. In small models of the Albion press this screw is lacking.



FIG. 51

## PRINTING

*Methods of Altering Pressure*



## PRINTING

### *Methods of Altering Pressure*

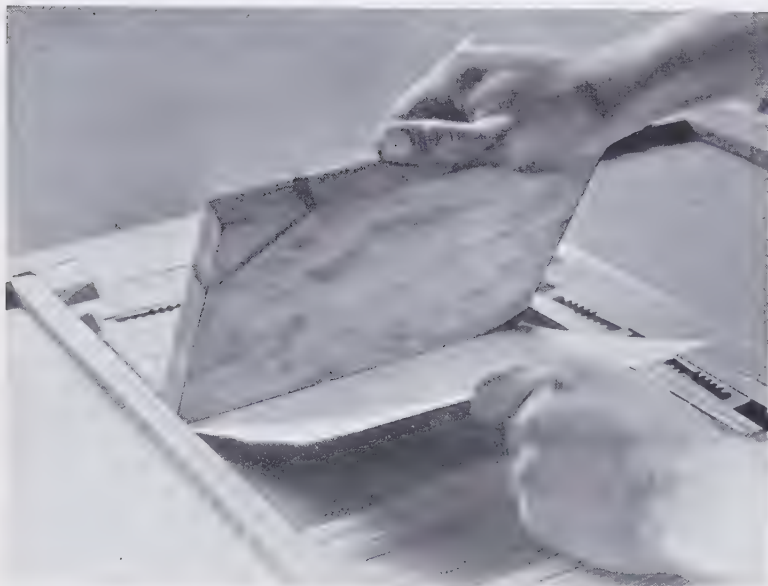
Increased pressure can be obtained by placing a sheet of paper or card beneath the block.

Note “fixed corner” (See Fig. 30) of block marked.

FIG. 52

## PRINTING

*Methods of Altering Pressure*



## PRINTING

### *Underlay*

Uneven printing is remedied by underlay, *i.e.*, the pasting of pieces of paper on the under surface of the block to correspond with the under-printed passages on the right side.

Several proofs are taken from the block on paper. These are trimmed the exact size of the block and one is pasted as a guide on the reverse of the block.

FIG. 53

PRINTING

*Underlay*

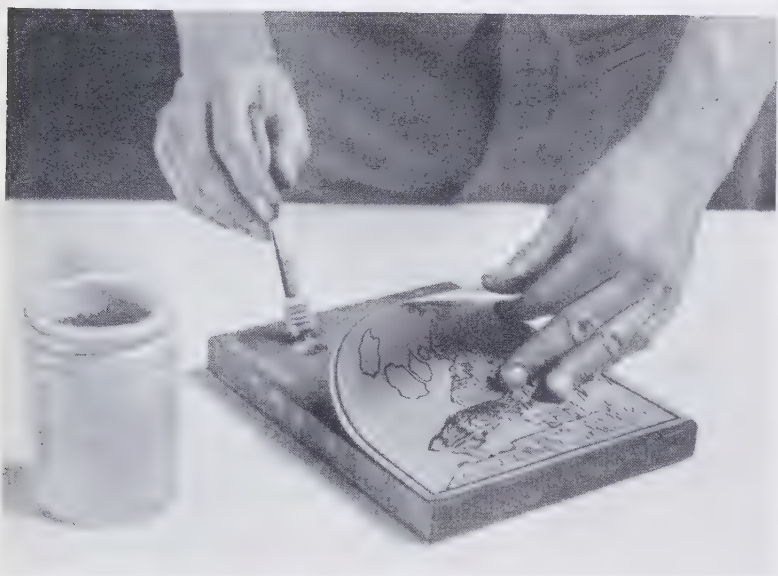


FIG. 54

## PRINTING

### *Underlay*

From another proof the weak passage is cut out with a pair of scissors.

FIG. 54

PRINTING

*Underlay*

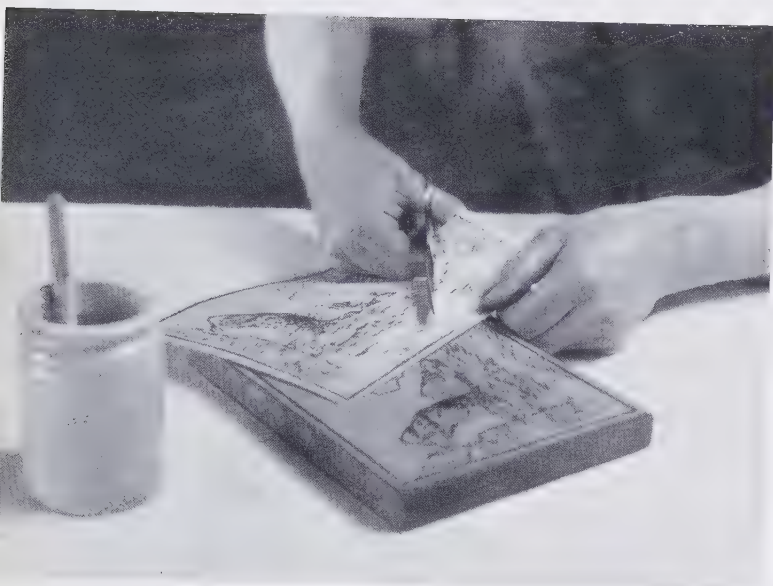


FIG. 55

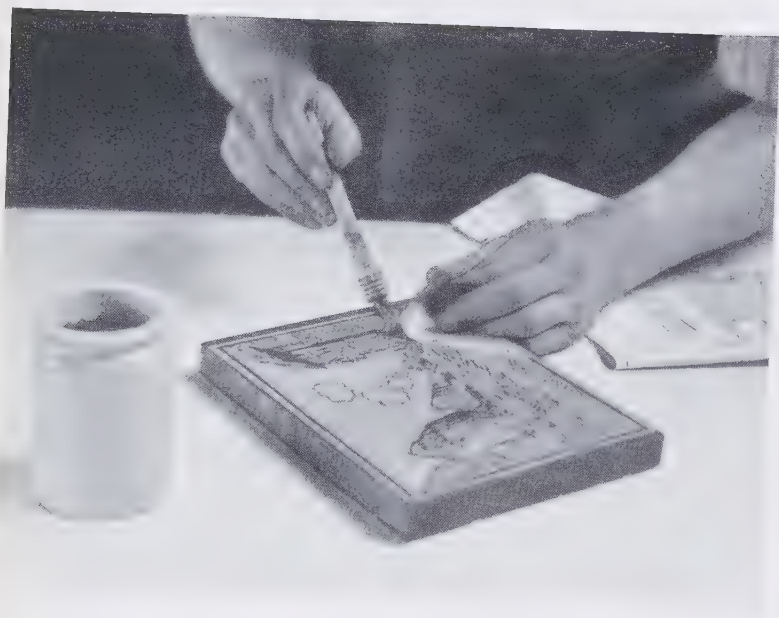
## PRINTING

### *Underlay*

This cutting is then pasted to the back of the block, being fitted exactly in position over the already pasted down proof.



FIG. 55  
PRINTING  
*Underlay*



[III]

FIG. 56

## PRINTING

### *Underlay*

The reverse of the underlayed block now looks like this. Note the extra thickness of paper pasted to the lower right-hand corner.

FIG. 56

PRINTING

*Underlay*



## PRINTING

*Underlay*

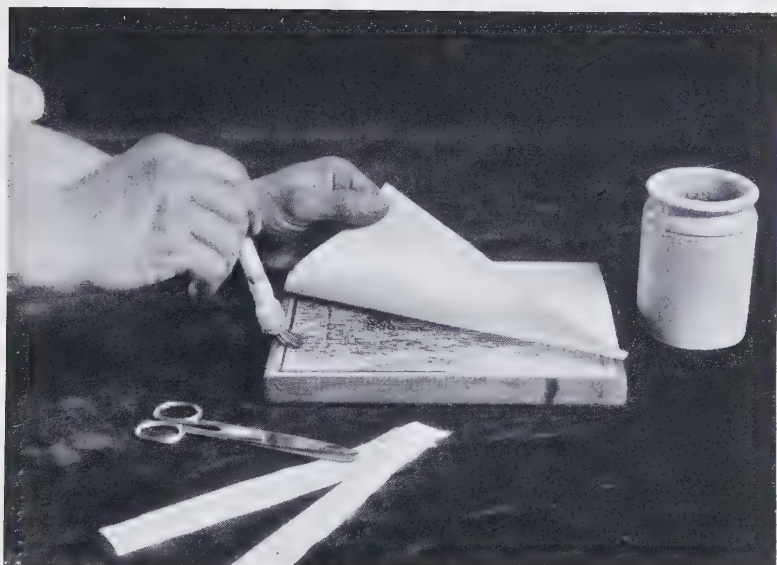
After a proof has been taken from the underlaid block and found to yield a perfectly even impression (it may have required further padding in other places) a sheet of thin paper is pasted over the paper underlays so as to prevent their peeling off.

Several proofs are now pulled on thin, shiny paper for purposes of offsetting (See Figs. 58 *et seq.*). Letterpress ink is better than lithographic printing ink for this purpose.

FIG. 57

PRINTING

*Underlay*



PRINTING

*Offsetting*

*The Block Locked up*

1. Chase.
2. Wooden Furniture.
3. Quoins.
4. Block.
5. Chase Bars.
6. Bed or Carriage.

The key block being satisfactory it is removed from the press and a new block of mounted linoleum is locked up in exactly the same position, the fixed corner being marked on the reverse of the block before locking up.

FIG. 58

# PRINTING

*Offsetting*

*The Block Locked up*

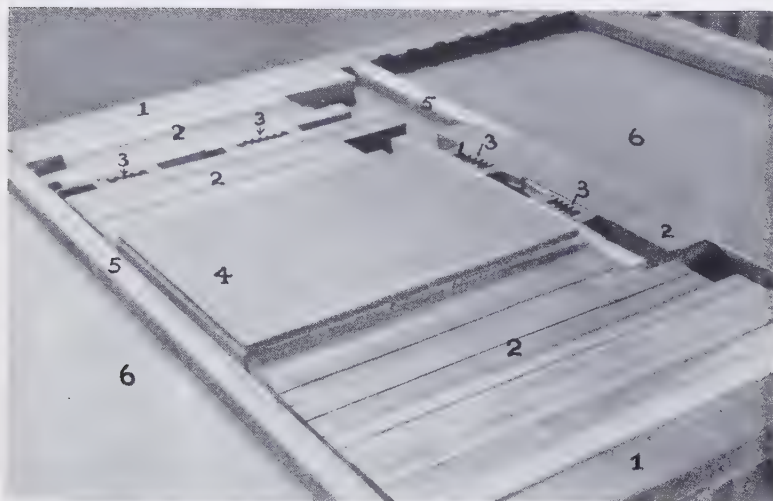


FIG. 59

## PRINTING

### *Offsetting*

The new block is wiped over with paraffin. The surface should be damp but not wet.

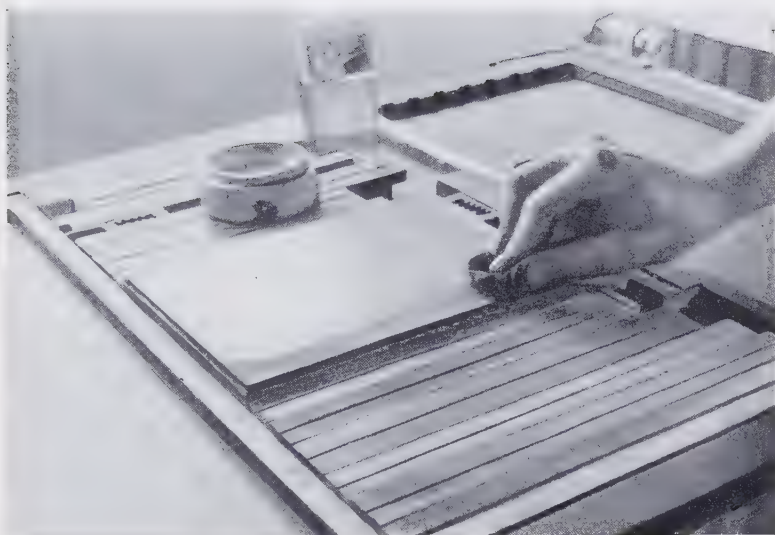
A good plan is to sponge stipple it with a light coloured ink, very thin.



FIG. 59

PRINTING

*Offsetting*



## PRINTING

*Offsetting*

One of the key block proofs on thin, shiny paper is placed on the tympan (See Fig. 35), the register pins remaining in the same position as used for printing from the key block. The tympan is thrown over (See Fig. 45), the carriage run under the platen (See Fig. 46), the bar handle pulled over (See Fig. 47) and the print offset on to the new block as shown in the illustration.

FIG. 60

# PRINTING

*Offsetting*

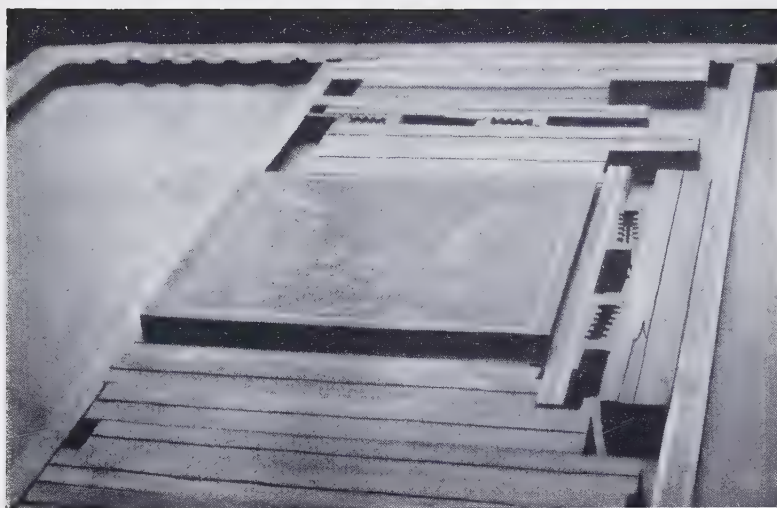


FIG. 61

## PRINTING

### *Offsetting*

#### *The Colour Blocks*

#### *Orange*

The offset block is removed from the press and with Indian ink or lithographic printing ink, the passages that are to print orange are painted in solid.

FIG. 6I

# PRINTING

*Offsetting*

*The Colour Blocks*

*Orange*



FIG. 62

## PRINTING

### *The Colour Blocks*

#### *Orange*

The orange block ready for cutting. Everything to be cut away (including smoke rings) except the heavy black part.

FIG. 62

PRINTING  
*The Colour Blocks*  
*Orange*



FIG. 63

PRINTING

*The Colour Blocks*

*Orange*

The orange block partly cut. The passage to be removed has been outlined with the little gouge. (See Fig. 1, No. 2.)



FIG. 63

PRINTING

*The Colour Blocks*

*Orange*



FIG. 64

## PRINTING

### *The Colour Blocks*

#### *Orange*

The big areas are then removed with one of the larger gouges. (See Fig. 1, Nos. 1 or 5.)

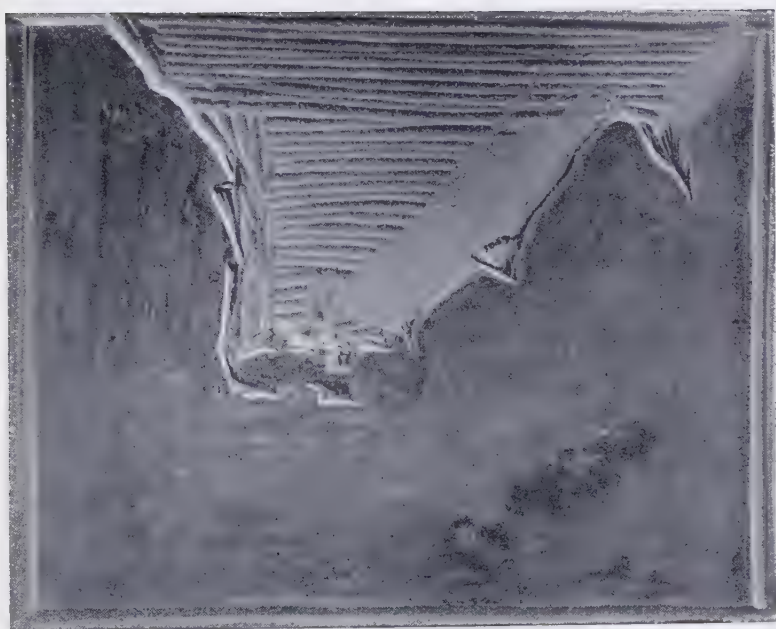
(Compare Figs. 22, 68 and 72.)

FIG. 64

PRINTING

*The Colour Blocks*

*Orange*



[129]

FIG. 65

## PRINTING

### *The Colour Blocks*

#### *Orange*

A colour proof taken from the orange block.

NOTE.—In actual practice a separate proof of each colour block is not taken. They are only used in combination with one another.

FIG. 65

PRINTING

*The Colour Blocks*

*Orange*



FIG. 66

## PRINTING

### *The Colour Blocks*

#### *Blue*

A new block is substituted in place of the orange one. An offset is taken on this as shown in Fig. 60, a fresh proof on shiny paper being used.

NOTE.—In practice all the offsets are taken before the colour blocks are cut, as the best results are obtained by using the prints for offsetting whilst the ink on them is wet.

FIG. 66

PRINTING

*The Colour Blocks*

*Blue*

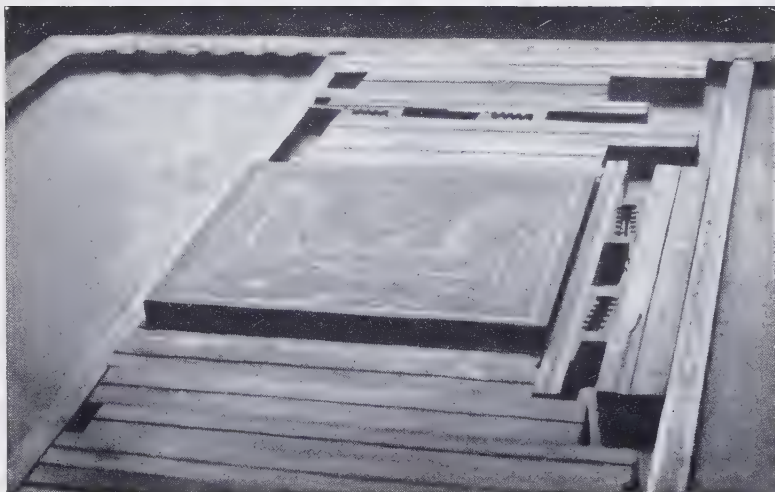


FIG. 67

## PRINTING

### *The Colour Blocks*

#### *Blue*

The passages that are to print blue are painted solid on the offset block.

(Compare Figs. 61, 62 and 71.)



FIG. 67

PRINTING  
*The Colour Blocks*  
*Blue*



FIG. 68

PRINTING

*The Colour Blocks*

*Blue*

The blue block cut.

(Compare Figs. 22, 64 and 72.)

FIG. 68

PRINTING

*The Colour Blocks*

*Blue*

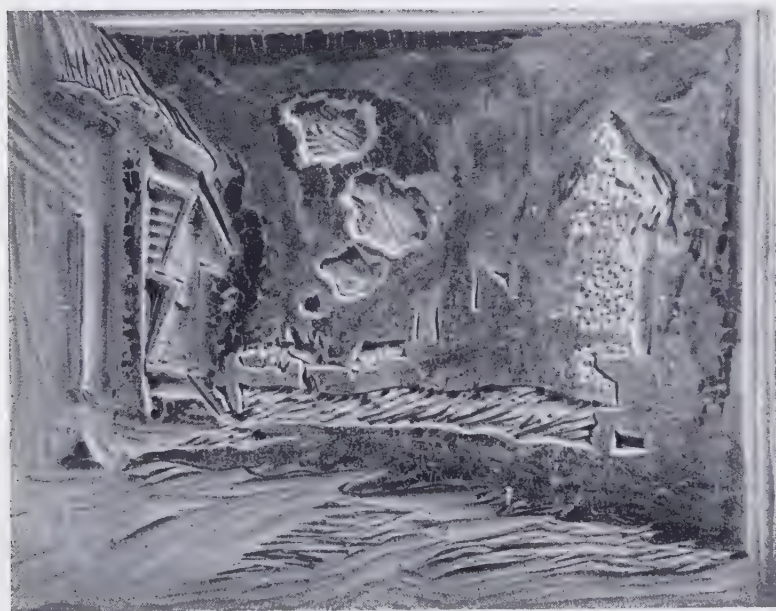


FIG. 69

PRINTING

*The Colour Blocks*

*Blue*

A colour proof taken from the blue block.

FIG. 69

PRINTING

*The Colour Blocks*

*Blue*



FIG. 70

## PRINTING

### *The Colour Blocks*

#### *Green*

A new block is substituted on the press in place of the blue one and an offset taken as shown in Fig. 60.

FIG. 70

PRINTING

*The Colour Blocks*

*Green*

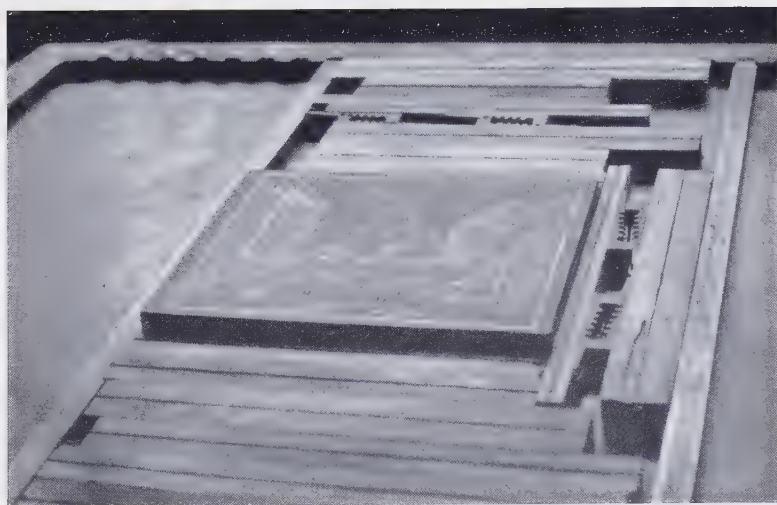


FIG. 71

## PRINTING

### *The Colour Blocks*

#### *Green*

The passages to print green are painted solid on the offset block as in Fig. 61.

(Compare also Figs. 62 and 67.)



FIG. 71

PRINTING

*The Colour Blocks*

*Green*



FIG. 72

PRINTING

*The Colour Blocks*

*Green*

The green block cut.

(Compare Figs. 22, 64 and 68.)

FIG. 72

PRINTING

*The Colour Blocks*

*Green*

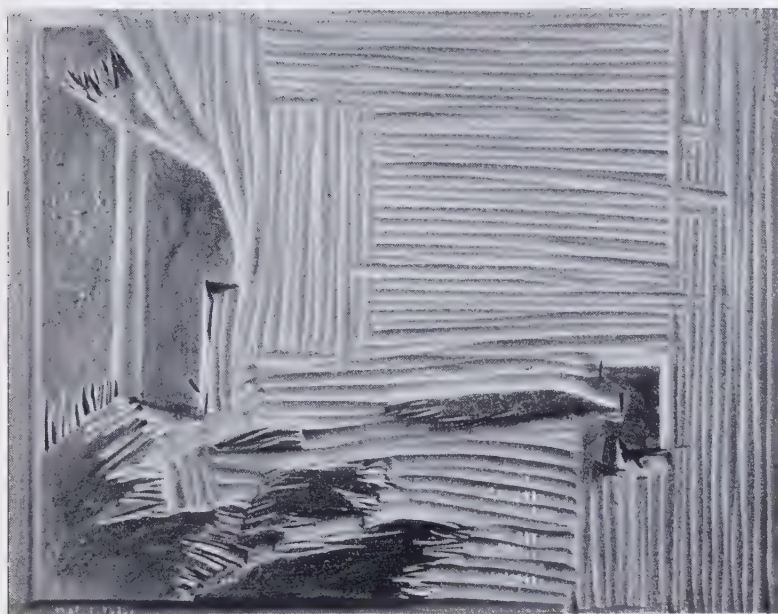


FIG. 73

PRINTING

*The Colour Blocks*

*Green*

A colour proof taken from the green block.

FIG. 73

PRINTING

*The Colour Blocks*

*Green*



FIG. 74

## PRINTING

### *Trimming the Key Block*

The smoke rings (See Figs. 22 and 49) left on the key block as guides for cutting the blue block (See Figs. 67-9) are now removed with a gouge.

FIG. 74

PRINTING

*Trimming the Key Block*

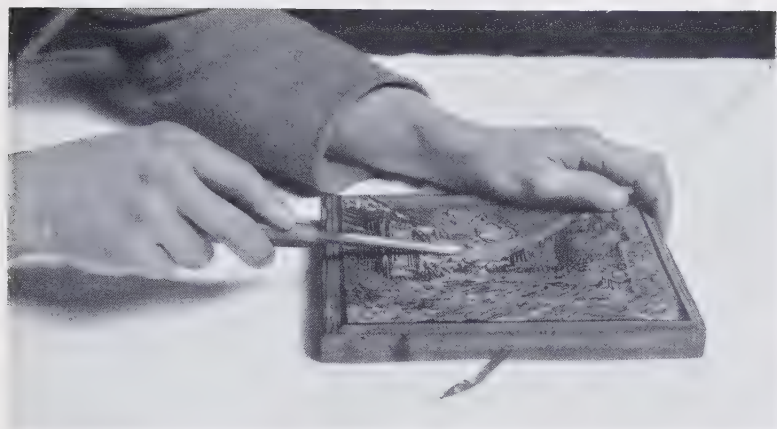


FIG. 75

PRINTING

*Key Block*

The key block with smoke rings removed.  
(Compare Fig. 22.)



FIG. 75  
PRINTING  
*Key Block*



FIG. 76

PRINTING

*Key Block*

A proof from the key block after smoke rings have been removed.

(Compare Fig. 49.)

FIG. 76

PRINTING

*Key Block*



FIG. 77

## PRINTING

The orange block is now set up in the press, the fixed corner in its right position. The block is inked with orange ink.

FIG. 77  
PRINTING

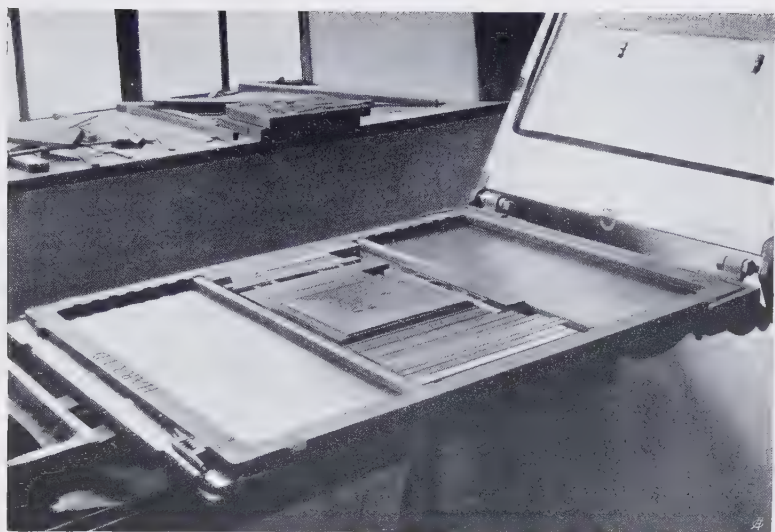


FIG. 78

## PRINTING

A proof from the key block (Fig. 76) is placed on the tympan (the fixed corner in its right position) and brought into contact with the inked orange block and run through the press.

FIG. 78  
PRINTING



FIG. 79

## PRINTING

A colour proof showing the orange block printed over the key block.



FIG. 79  
PRINTING

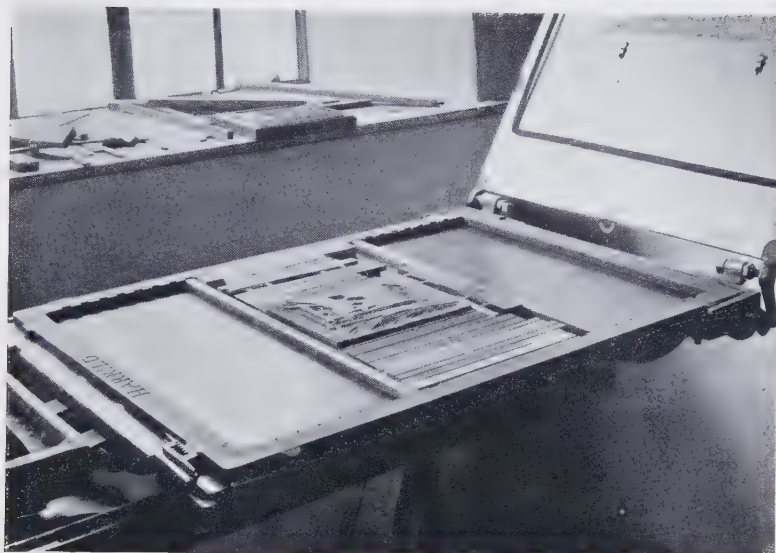


FIG. 80

## PRINTING

The orange block is cleaned (See Fig. 88) and removed from the press. The blue block is substituted and inked blue.

FIG. 80  
PRINTING



[161]

## PRINTING

The black and orange proof is kept on the tympan (care being taken to see it is close against the register pins in the fixed corner) and again passed through the press.

FIG. 81  
PRINTING

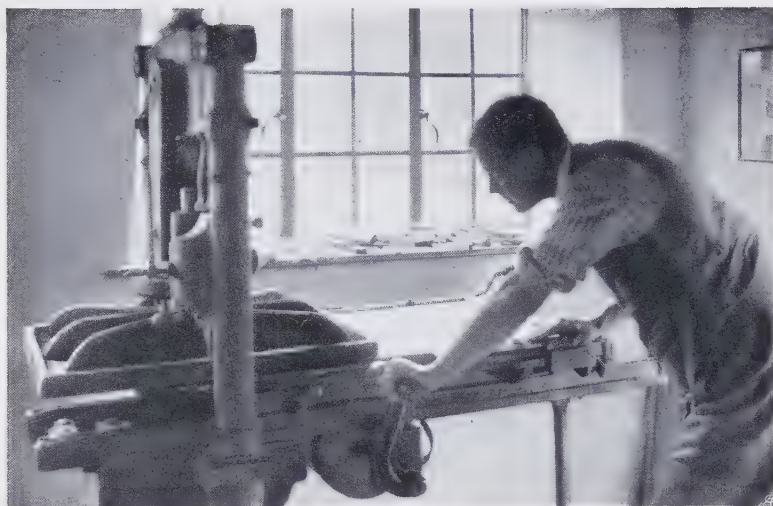


FIG. 82

## PRINTING

A colour proof showing the blue block printed over the black-orange proof.

(Compare Figs. 76 and 79.)

FIG. 82

# PRINTING



FIG. 83

## PRINTING

Sometimes a colour block is not accurately cut and the over-lapping of one colour over another results in the colour proof. When this is so the colour block is trimmed with the gouge or knife.



FIG. 83  
PRINTING



FIG. 84

## PRINTING

The blue block is cleaned (See Fig. 88) and removed from the press. The green block is substituted and inked green.

FIG. 84  
PRINTING

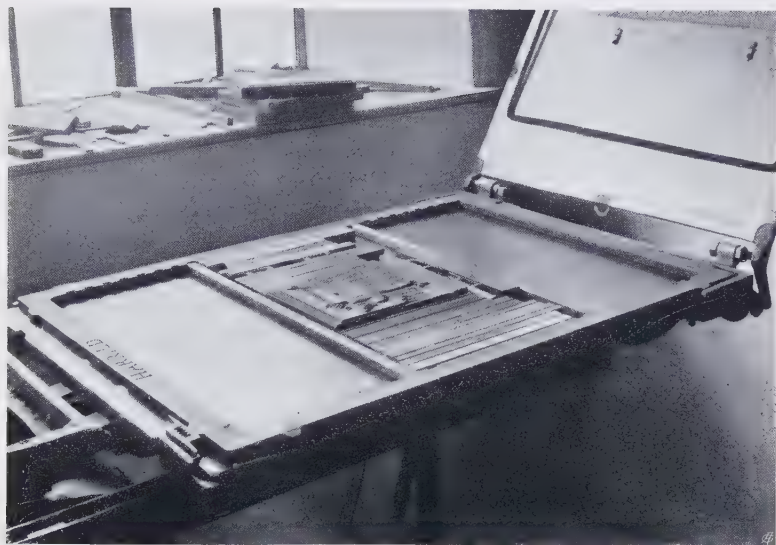


FIG. 85

## PRINTING

The black-orange-blue proof is kept on the tympan and yet again passed through the press.

FIG. 85  
PRINTING



## PRINTING

The final colour proof.

(Compare Figs. 76, 79 and 82.)

### BLIND PRINTING.

Some artists, the Japanese in particular, sometimes use an uninked block which they print over certain passages of the design, such as the clothes of a figure. The result is an embossed effect which adds considerable richness to the design. The Japanese call this “gauffrage,” but it is known amongst western artists as “blind printing.”

FIG. 86

PRINTING



## PRINTING

### *Stacking Prints between Blotting Paper*

The proof is then removed from the tympan and stacked between blotting paper.

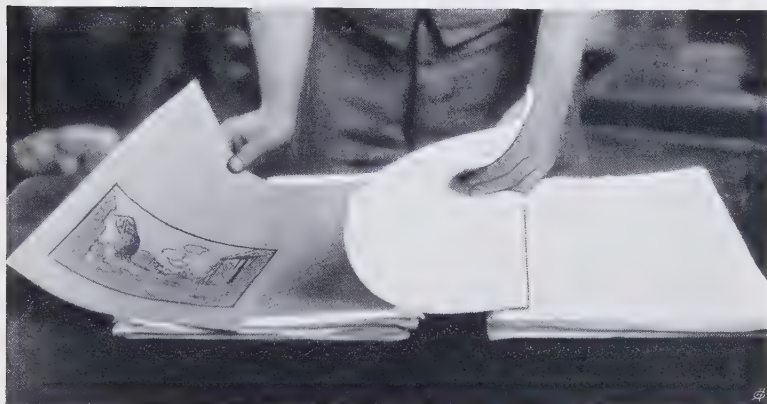
NOTE.—In practice the blocks are only changed after the whole edition or run from each block has been printed. Thus, perhaps 50 key blocks are printed and stored between blotting paper. Then the orange block is substituted in the press and 50 black-orange proofs taken and so on.



FIG. 87

## PRINTING

*Stacking Prints between Blotting Paper*



## PRINTING

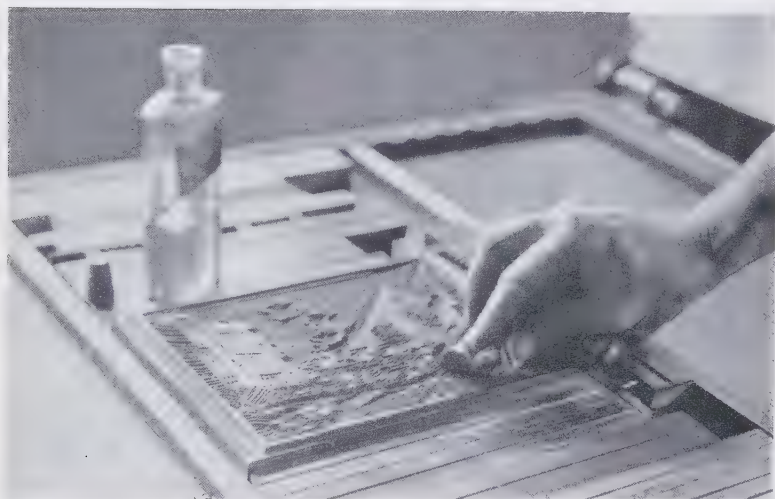
### *Cleaning the Block*

Blocks should always be cleaned with paraffin after use. Neglect to do this may entail many wasted hours trying to remove old, dried ink from the blocks when they are wanted again and may even render them useless.

FIG. 88

# PRINTING

*Cleaning the Block*



[177]

## THE PRINTING FRAME

1. Tympan (Canvas covered).
2. Register Pins. (See Fig. 92.)
3. Bed.
4. Chase.
5. Thumbscrews (in place of quoins).
6. Wooden Furniture.
7. Baren.

When a proper press is not available good colour proofs and offsets can be taken in a "Breamore Printing Frame."\*

NOTE.—Scale of inches is shown in front of frame.

\*"The Breamore Printing Frame" (Regd. No. 724,343) can be obtained from The Forest Press, Breamore, near Salisbury. (See page 211.)

FIG. 89

THE PRINTING FRAME

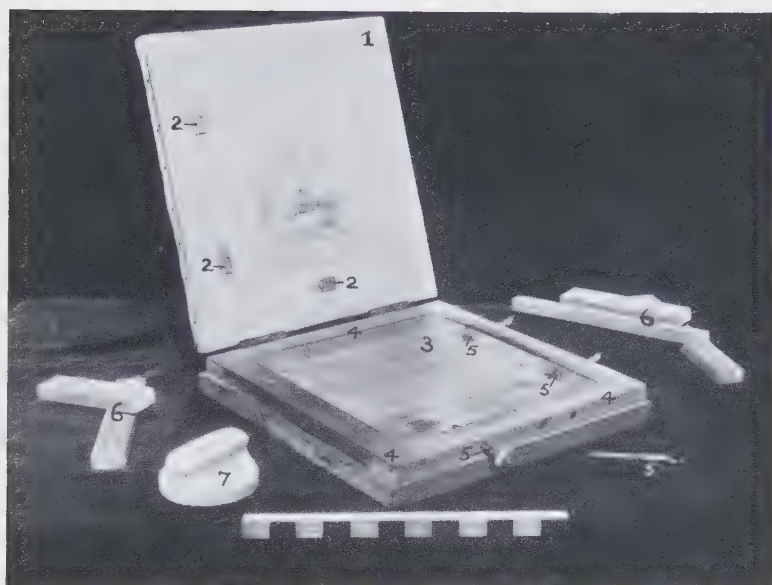


FIG. 90

## THE PRINTING FRAME

The block is fixed in the printing frame.  
(Compare Figs. 29 and 30.)

FIG. 90

# THE PRINTING FRAME

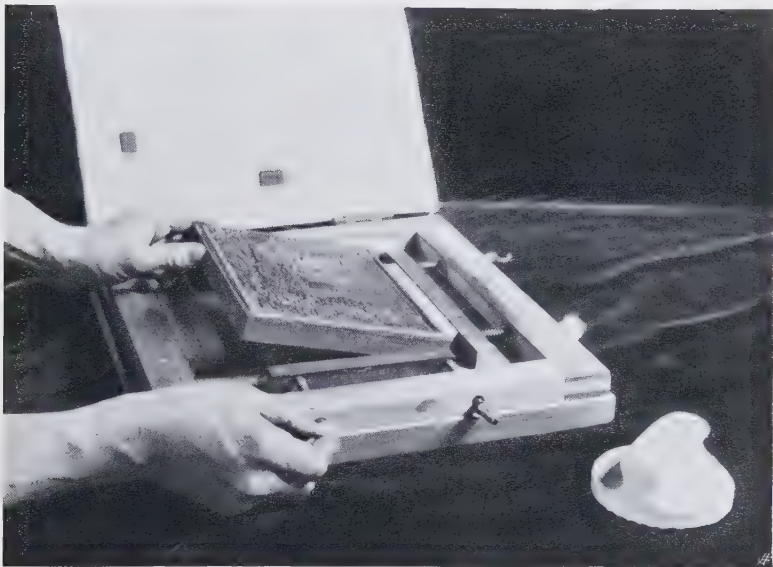


FIG. 91

## THE PRINTING FRAME

Instead of by quoins (See Figs. 28-30) the block is held in position by four thumbscrews.



FIG. 91

THE PRINTING FRAME



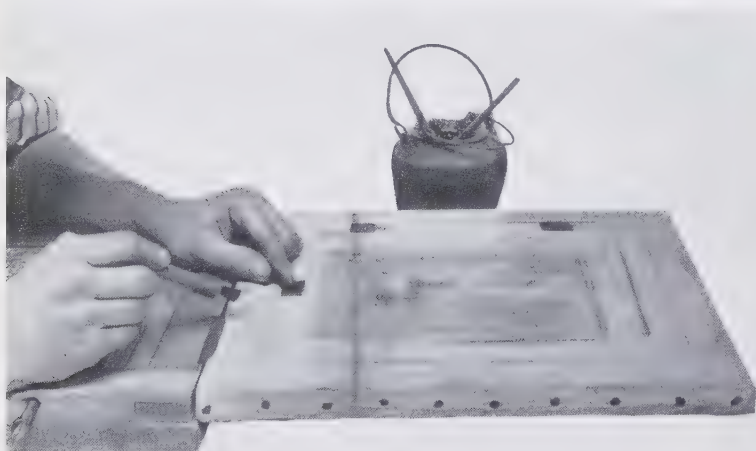
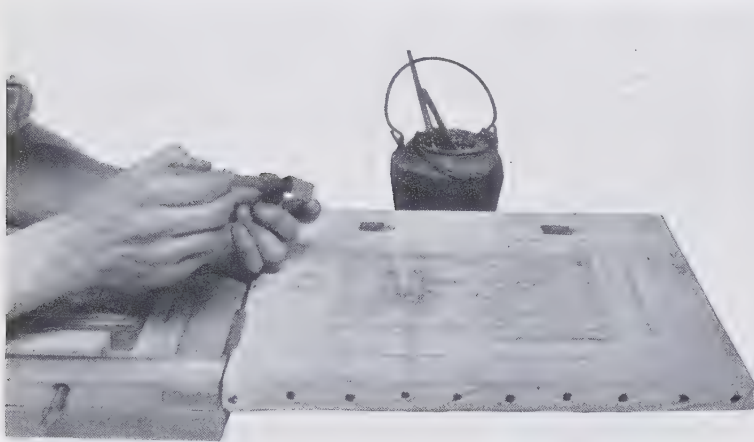
## THE PRINTING FRAME

Pieces of thin wood or card are glued to the canvas of the tympan as substitutes for register pins. (See Figs. 32-33 and 35.)

A piece of half-inch elastic can be attached with drawing pins across the top of the tympan to serve the purpose of the string on the frisket of a press as illustrated in Fig. 32.

FIG. 92

# THE PRINTING FRAME



## THE PRINTING FRAME

### *Printing Tools*

1. Baren. (Porcelain.)
2. Dessert Spoon.
3. Brushes.
4. Pipette.
5. Paraffin Measuring Glass.
6. Paraffin.
7. Palette Knife.
8. Ink. (Lithographic Printing.)
9. Plate Glass Inking Slab.
10. Dipper.
11. Dabber.
12. Sponge.

The printing tools for use with a printing frame are the same as those used with a press (See Fig. 36) with the addition of a baren or spoon. (For use see Fig. 97.)

FIG. 93

# THE PRINTING FRAME

## *Printing Tools*

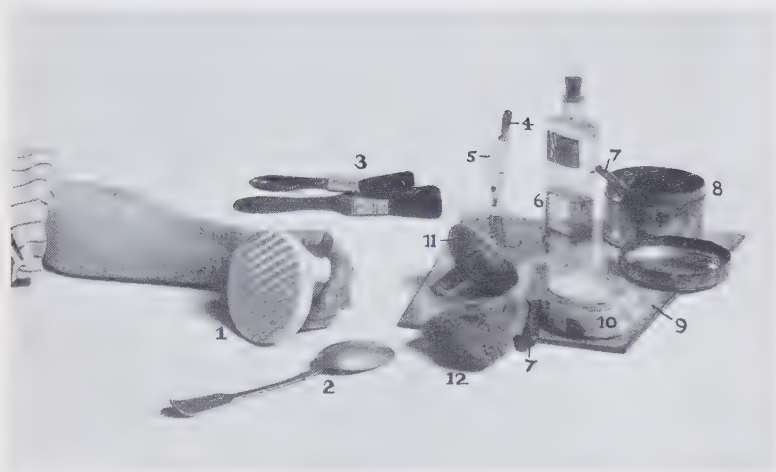


FIG. 94

## THE PRINTING FRAME

### *Ink Dabbing*

Blocks are inked with a dabber, brush, roller or sponge as in Figs. 37-44.

FIG. 94

# THE PRINTING FRAME

*Ink Dabbing*



FIG. 95

## THE PRINTING FRAME

### *Fixing the Paper*

The paper is placed in position on the tympan. Best results are obtained on thin paper such as Japanese.

(Compare Fig. 35.)



FIG. 95

## THE PRINTING FRAME

*Fixing the Paper*

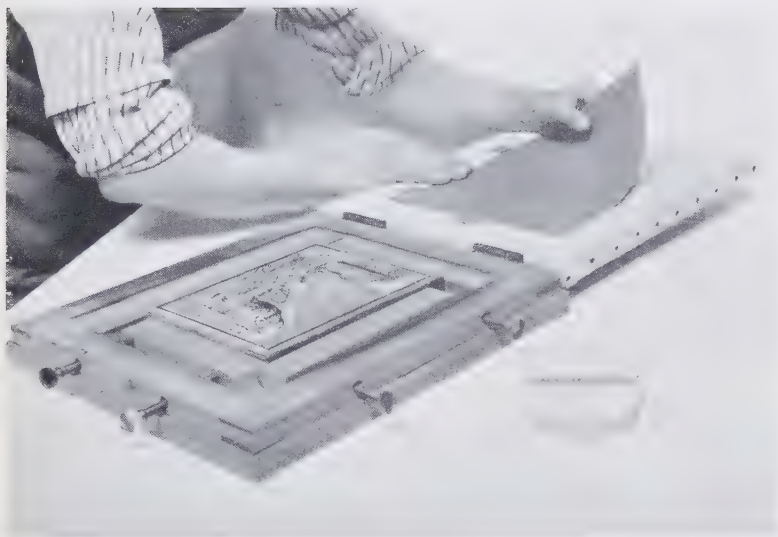


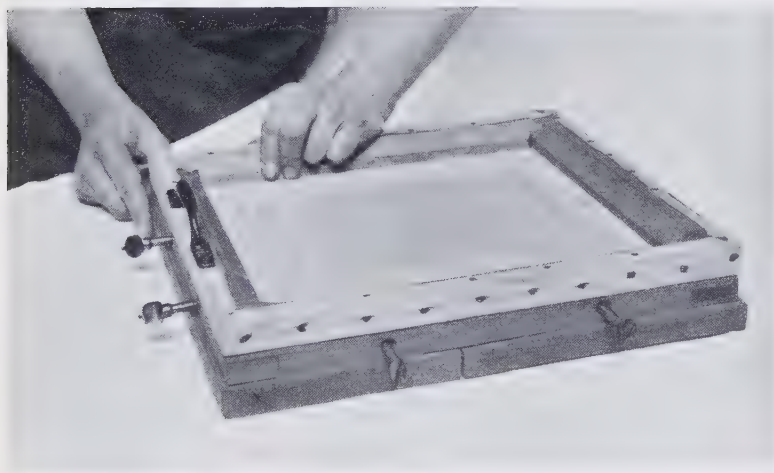
FIG. 96

## THE PRINTING FRAME

The tympan is thrown over so that the paper comes into contact with the inked block.

(Compare Figs. 45a and 45b.)

FIG. 96  
THE PRINTING FRAME



[193]

## THE PRINTING FRAME

### RUBBING WITH BAREN

Pressure is obtained by rubbing the back of the canvas tympan with the baren (a porcelain tool with a corrugated face).

### RUBBING WITH SPOON

The same result can be obtained by rubbing with the back of a dessert spoon.

NOTE.—The method is somewhat similar to taking ecclesiastical brass rubbings.

FIG. 97  
THE PRINTING FRAME



[195]

## THE PRINTING FRAME

*Taking a Proof*

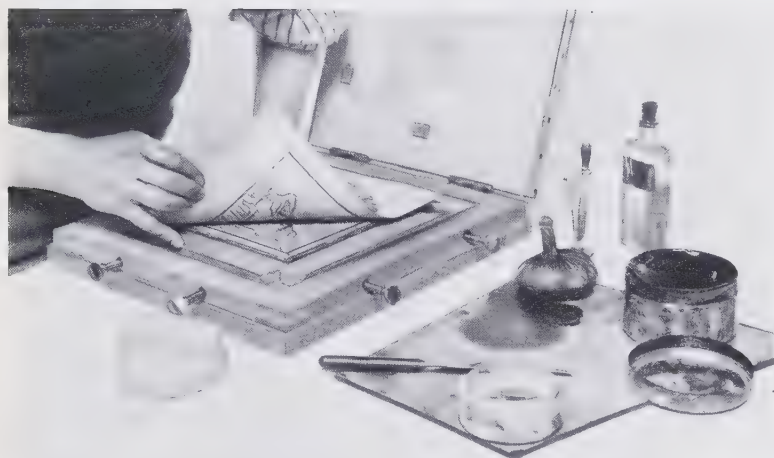
By carefully raising the corner of the proof it can be seen whether sufficient pressure by rubbing has been exerted. If the pressure has been insufficient the print can be laid down again carefully and re-rubbed.

NOTE.—Offsets and colour proofs can be taken on a “Breamore Printing Frame” in exactly the same way as on a press. (See Figs. 45-48 and 58 *et seq.*)

FIG. 98

# THE PRINTING FRAME

*Taking a Proof*







GLOSSARIAL INDEX  
OF TERMS USED IN COLOUR  
BLOCK PRINT MAKING

★

The numbers after the terms  
refer to figures in the book.

## GLOSSARIAL INDEX

ALBION PRESS. See Press.

BAREN. A porcelain, glass, wood or bamboo sheath-covered tool for rubbing the back of the paper to obtain an impression of a relief block. 89, 91, 93, 97.

BAR HANDLE. On a hand letterpress press the handle or lever which, when pulled, exerts the pressure. 24, 25, 47.

BED OF PRESS. A sheet of thick metal on which the block to be printed is placed. When the rounce (*q.v.*) is turned the bed, with the block on it, is *carried* under the platen (*q.v.*) to receive pressure. Hence the term "carriage" is sometimes used in place of "bed." 24, 25, 26, 27, 30, 32, 35, 46, 47, 58.

BED SLIDE RAILS. Two grooved rails on a hand letterpress press in which the bed (*q.v.*) travels. 24, 25.

BLIND PRINTING. A method of printing from an uninked relief block which merely gives an embossed impression, used chiefly in giving a richness to textures. (See Gaufrage.) 86.

BLOBBINESS. Pools of ink which collect in the interstices of a block and which result in a print that is not crisp and precise. Blobbiness is caused by using too thin an ink and is partly remedied by sponge stippling (*q.v.*). 41, 42.

## GLOSSARIAL INDEX

BLOCK. A block of engraved or carved wood or linoleum from which a printed impression can be taken. 18, 19, 21, 22, 23, 29, 30, 31, 39, 41, 42, 44, 45, 48, 52, 63, 64, 68, 72, 74, 75, 77, 80, 83, 84, 88, 90, 91, 94, 95, 96.

BLOCK CUTTER. An engraver who cuts a wood or linoleum block.

BLOCK PRINTING. Printing from wood or linoleum blocks. (See Linoleum Block Printing.)

BRASS GUARD. See Guard.

BREAMORE PRINTING FRAME. See Printing Frame.

BRUSHES. The brushes used in block printing are Black Siberian Bear varnish brushes. 36, 40, 41, 93.

CAMAIEU METHOD. Chiaroscuro method (*q.v.*)

CARBON PAPER. Thin paper, covered on one side with graphite, used for transferring a design from one substance to another. 16.

CARBORUNDUM WHEEL AND STONES. Stones for grinding and sharpening cutting tools. 4, 5, 6, 7, 8.

CARRIAGE OF PRESS. See Bed.

CHASE. A detachable metal frame which lies on the bed (*q.v.*) of a letterpress press in which the block to be printed is locked. 27, 30, 31, 58.

## GLOSSARIAL INDEX

CHASE BARS. Metal bars which may be fitted into slots in the chase (*q.v.*) and so economise the amount of furniture (*q.v.*) required to lock up a block on the press. 27, 30, 31.

CHIAROSCURO METHOD. A method of reproducing prints in monochrome from two or three blocks, usually one for the outline (key block), one for the shadows and one for the half-tones. The method was popular at the beginning of the 16th century in Italy and Germany. Also known as "Camaieu Method" and "Claro Oscuro."

CHILL. In an Albion press an inclined piece of wedge-shaped steel, which, when brought to the perpendicular by pulling the bar handle (*q.v.*) across, forces the platen down and gives the necessary pressure. 24.

CHROMO-XYLOGRAPHY. Colour printing from wood blocks.

CLARO OBSCURO. Chiaroscuro print (*q.v.*)

COLOUR BLOCK PRINT. A print in colour from a series of relief blocks. 86.

COMPOUND BLOCK. A large wood block made up of a series of small blocks joined together.

COUNTERPROOF. An impression taken from another print by pressing a print on which the ink is still wet on to another sheet of paper. A counter-proof is always in reverse. Also called "Offset" or Reversed Proof.

## GLOSSARIAL INDEX

CUT. A wood or linoleum cut.

DABBER. A pad covered with leather by which ink is applied to a relief block. 36, 38, 39, 93, 94.

DIPPER. A saucer or cup for holding paraffin or other medium. 36, 93, 94.

DITCHES. The white sunk spaces between the black lines in a relief block design. 18.

DROPPER. See Pipette.

DRUM. A solid wooden wheel beneath the bed of a press to which are attached the ends of two strips of webbing. The drum is rotated by a handle known as a "rounce" which, by tightening one strip of webbing and loosening the other, carries the bed (*q.v.*) to and fro under the platen (*q.v.*). 24, 25.

EDITION. The number of prints pulled from a block.

EMBOSSING. See Gauffrage and Blind Printing.

FIXED CORNER. The corner of a block from which register (*q.v.*) is taken. The term is also applied to the corner of the paper on which the print is taken which rests on two sides against the register pins (*q.v.*). 30, 35, 52, 58, 78, 81.

FLAT PRINTING. To print in flat or uniform tones, as opposed to Gradation Printing. (*q.v.*)

## GLOSSARIAL INDEX

FRISKET. A light metal frame hinged to the top of the tympan of a press. Across the frisket, like a drum, a sheet of paper is stretched with an opening cut out of the centre of it a little larger than the printed surface of the proof. This protects the margins of the print and keeps them clean whilst printing. A piece of thin string strung across the frisket in place of the strained paper prevents the print from slipping off the tympan. 24, 25, 26, 27, 32, 35, 45, 48.

FRISKET HANDLE. A short handle projecting from the near side of the frisket (*q.v.*) which the printer grasps, together with the tympan (*q.v.*) when throwing over the latter. 32, 35, 45, 48.

FURNITURE. Strips of wood or metal used to build round a block when locking it up on the bed of the press. 27, 30, 31, 58, 89.

GAUFFRAGE. Blind Printing. A term given to blind printing when applied to Japanese colour prints.

GIMP PINS. Small brass or japanned nails used to tack linoleum to a wooden mounting board. 23.

GOUGE. A cutting tool, with an arc as section, used for removing from a block the larger portions of white in a design. 1, 2, 5, 6, 7, 8, 9, 19, 21, 74, 83.

GRADATION PRINTING. To print in gradated or varying tones from a single block as opposed to flat printing (*q.v.*)

## GLOSSARIAL INDEX

GUARD (Brass). A screw in the front of an Albion Press, the screwing and unscrewing of which alters the pressure through the agency of the chill (*q.v.*) 24, 50.

GUILLOTINE. A large knife, hinged at one end to a table, used for trimming paper. 34.

IMPRESSION. A print taken from an inked block.

INDIA STONE. A stone, U-shaped in section, used for sharpening the outer cutting surfaces of a gouge. 4, 6.

INK DABBER. See Dabber.

INK ROLLER. See Roller.

KEY BLOCK. In colour block printing, the block which contains the design, usually printed dark, to which the colour blocks register. 18, 19, 21, 22, 23, 29, 30, 31, 39, 41, 44, 74, 75.

KNIFE OR CUTTING KNIFE. A specially shaped knife for cutting away from the block the smaller white lines and masses. 1, 2, 3, 18.

KNIFE (Palette). A blunt, flexible knife used for mixing ink. 36, 37, 38, 40, 43, 93, 94.

LETTERPRESS PRESS. A printing press used to print letterpress and relief blocks. 24, 25, 47.

LEVER (Screw). A metal rod, bent at one end. Used for turning the brass guard (*q.v.*) 27, 50.



## GLOSSARIAL INDEX

LINOLEUM. A material made of oxidised linseed oil and ground cork, used in place of wood for colour block print making. 10, 11.

LINOLEUM BLOCK PRINTING. Printing from relief linoleum blocks.

LINOLEUM CUT. A print from a linoleum block. 86.

LOCKING UP. The process of securing the block rigidly in a given position on the bed of the press by means of furniture (*q.v.*) and quoins (*q.v.*) 29, 30, 31.

MAKING READY. See Overlaying and Underlaying  
OFFSET. See Counterproof.

OFFSET PROOFS. Proofs taken from the key block on to a thin, smooth paper, for the purpose of offsetting (*q.v.*)

OFFSETTING. A method of transferring to other blocks the design cut on the key block. 58, 59, 60, 61, 66, 70, 98.

OVERLAYING. In printing relief blocks a method of bringing out certain parts of the design by laying sheets of paper at such places as need emphasis under the paper on which the proof is to be taken. (See also Underlaying.)

PALETTE KNIFE. See Knife.

PARAFFIN. An oil used as a medium or dilutant for printing ink. 36, 37, 38, 40, 59, 88, 93, 94.



## GLOSSARIAL INDEX

PIPETTE. A small glass tube, pointed at one end, with a rubber bulb attached to the other. Used to add paraffin to ink. 36, 37, 38, 40, 93, 94.

PLATE PRINT. A relief print from a metal plate.

PLATEN (or "plate.") A heavy metal casting on a letterpress press, the lower surface of which is flat and smooth. When the bar handle (*q.v.*) is pulled the platen is pressed down on to the back of the tympan and thus forces the paper on to the inked block, resulting in a proof. 24, 25, 46, 47.

PRESS. See Letterpress Press.

PRESSURE. Adjustment of. 50, 51, 52.

PRINTING FRAME. A frame, somewhat similar in principle to a press, in which a proof can be printed. 89 to 98.

PUNCH. A metal tool, like a large, blunt-headed nail, with which the gimp pins (*q.v.*) which attach the linoleum to the wooden mounting board, are driven home. 23.

QUOINS. Two wedges, the counterpart of one another, used for locking up (*q.v.*) a block on the bed of the press. 27, 28, 29, 30, 31, 58.

QUOIN KEY. The key used to screw up the quoins (*q.v.*). 27, 28, 29.

## GLOSSARIAL INDEX

REGISTER. In colour printing, the adjustment of one colour block with another so that the colours from each block drop into their right relationship on the finished print.

REGISTER MARKS. In colour printing, marks for controlling the position of the paper in printing to ensure register (*q.v.*).

REGISTER PINS. Adjustable pins on the tympan (*q.v.*) of a letterpress press for controlling the position of the paper in printing colour prints from blocks. 32, 33, 35, 89, 92.

RELIEF CUT. A print from a relief block.

RELIEF PRINTING. Printing from blocks or plates on which the design to be printed stands up in relief.

RELIEVO. Relief.

REVERSED PROOF. A proof taken by pressing a sheet of dampened paper against a still wet proof. Used by the artist as a guide for making alterations. See Counterproof.

ROUNCE. On a letterpress press the handle which, on turning, through the agency of the drum (*q.v.*) carries the bed (*q.v.*) of the press to and fro beneath the platen (*q.v.*). 24, 25, 46, 48.

SCREW LEVER. See Lever.

SIGNATURE. The artist's autograph at the foot of a print. Nearly always in pencil.

## GLOSSARIAL INDEX

SLIP STONE. A thin, sharpening stone so shaped as to remove the burr or ragged edge from the inside of a gouge. 4, 9.

SPONGE. Used for applying colour to a block. 36, 42, 93.

SPONGE STIPPLING. A method of inking a colour block by dabbing the surface with a sponge charged with colour. 42.

SPOON. Used in place of a baren (*q.v.*). 93, 97.

STAPLE. The main casting of a press. 24, 25, 47.

STONE. See Slip Stone, Carborundum Stone and India Stone.

STYLUS (agate). An agate point set in a handle like a pencil, used for tracing a design through carbon paper. 16.

SURFACE PRINTING. Relief printing.

THUMBSCREWS. Screws used in place of quoins (*q.v.*) in a printing frame, to hold the block firm. 91.

TRACING PAPER. Transparent paper. 15, 16, 17.

TYMPAN. On a letterpress press, a stretched piece of parchment or canvas, on which the sheet of paper to be printed is placed. 24, 25, 26, 27, 32, 35, 45, 47, 48, 60, 78, 81, 85, 89, 92, 95, 96, 97.

## GLOSSARIAL INDEX

TYMPAN BALANCE WEIGHT. An adjustable weight on a letterpress press protruding from one side of the lower edge of the tympan (*q.v.*) which facilitates the throwing over of the tympan. 24.

TYPE HIGH. The height of type, *i.e.*, the width of a shilling or 11/12th inch. 13.

UNDERLAYING. In printing relief blocks, a method of bringing out certain parts of the design by laying sheets of paper under those parts of the block to be emphasised. 53, 54, 55, 56, 57.

WEBBING. Two strips of canvas material which draw the bed (*q.v.*) of the press to and fro under the platen (*q.v.*). 25.

WEBBING GRIPS. On a letterpress press, metal clamps, one at the foot and one at the rear, of the bed (*q.v.*) of the press. To these clamps webbing (*q.v.*) is attached which draws the bed (*q.v.*) to and fro under the platen (*q.v.*) 24, 25.

WOODCUT. A wood engraving cut or gouged with a knife with the grain of the wood.

WOOD ENGRAVING. A relief method of engraving on wood across the grain, with a graver.

XYLOGRAPHY. Wood engraving.

## MATERIALS FOR COLOUR BLOCK PRINT MAKING

may be obtained from us. The materials we supply—knives, gouges, chisels, carborundum stones, linoleum (mounted and unmounted), Japanese printing paper, lithographic and letterpress printing inks, brushes, dabbers, inking rollers, etc.—are all of the best quality and have been specially selected by the author of this book for the use of students.

THE BREAMORE PRINTING FRAME  
(Reg. No. 724,343), the design of which is protected by us, is supplied with full illustrated instructions.

For further particulars and prices apply—

MATERIALS DEPARTMENT  
THE FOREST PRESS  
BREAMORE, SALISBURY  
ENGLAND

PERCY LUND, HUMPHRIES & CO LTD  
*The Country Press*  
BRADFORD









